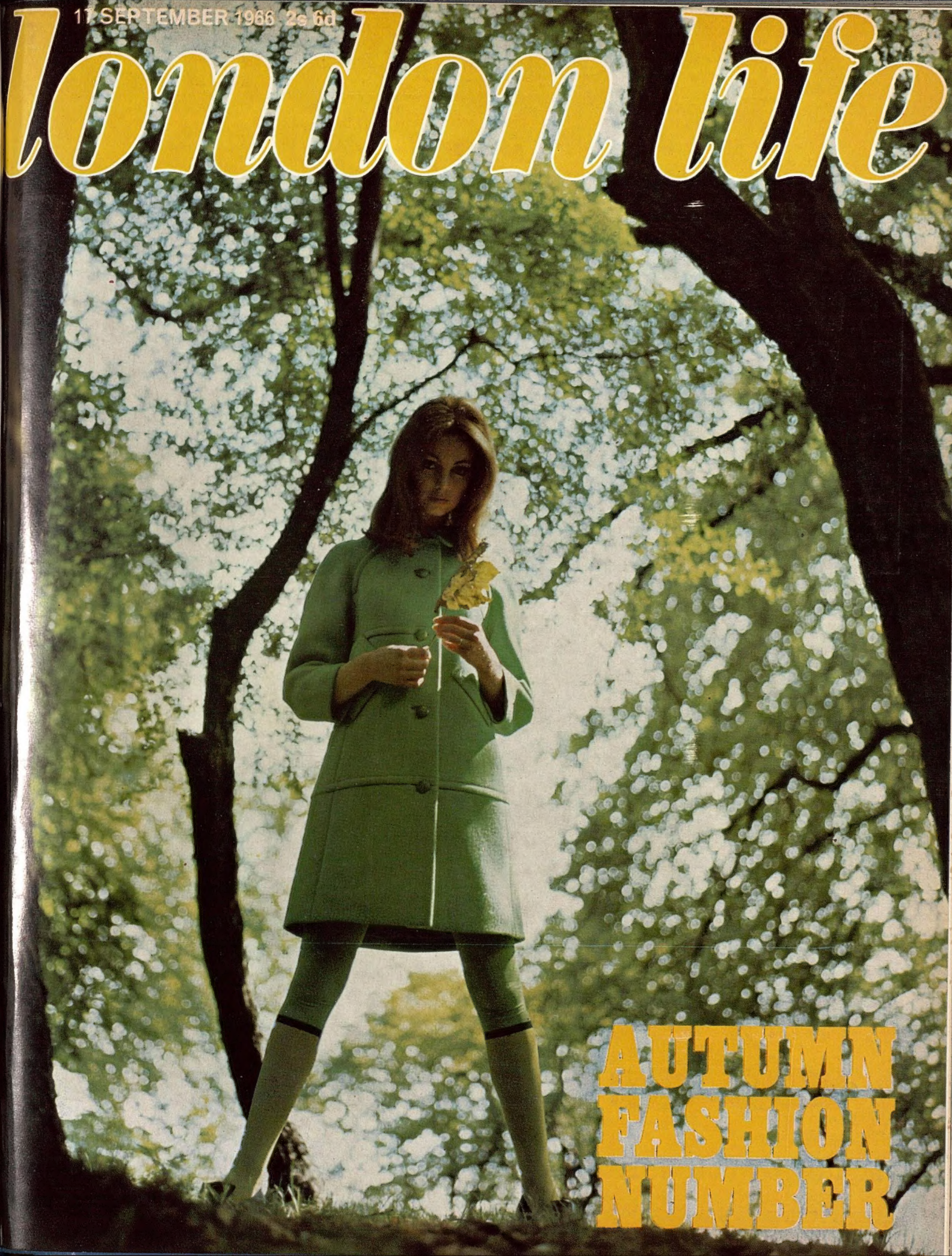
17 SEPTEMBER 1966 2s 6d

london life



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LONDON LIFE

Editor Ian Howard. **Pictures Executive** Jeremy Banks. **Art Editor** Tony Page. **Production Editor** Patrick Brangwyn

INCORPORATING THE TATLER

This is the week for taking decisive steps. On Saturday the 17th Sir Malcolm Sargent will step down from the rostrum after the usual rousing, rompish last night of the Proms; while Mr Grimond will step on to the rostrum at the Dome Hotel, Brighton – the Liberal Party Conference begins there on the 20th, will last for four days. Lionel Bart reveals his real reasons for stepping out of the theatre in this week's *London Life* feature; and our fashion department reveals, in nine pages, the clothes the girls will be stepping out in this autumn, including exclusive pictures of designs by Louis Feraud at André Peters.

There are two West End openings: on Monday, 19th, begins Micheal Macliammoir's one-man show at the Haymarket, with the double-take title of *The Importance of Being Oscar*. And on Wednesday the 21st the English Stage Company presents *Three Men for Colverton*, at the Royal Court, Sloane Square. Among the cast is Leonard Sachs, familiar to television viewers as the Edwardian master of ceremonies in *The Good Old Days*.

Edmonton lure

Animal-loving filmgoers who are grinding their teeth because they've missed *Born Free* have two alternatives: they can travel to the Granada Cinema, Edmonton, or they can take an eastbound ticket on Pan-Am (westbound Pan-Am passengers, on the other hand, can catch Cary Grant's *Walk, Don't Run*).

Culture at lunch-time

It's a great week for people who have time to spare when they've finished lunch. On Monday the 19th they can spend an hour at the Little Theatre, Garrick Yard, St Martin's Lane, taking in a performance of *The Celebrity* by Wedekind; or they can go to a Hi-Fi music recital at the church whose name needs Hi-Fi pronunciation – All Hallows Berkyngechirche-by-the Tower. By contrast, on Tuesday they can hear modern jazz at the Jeannetta Cochrane Theatre, Holborn. Possibly most intriguing of all, on the same day, legalised eavesdroppers can nip round to St Mary-le-Bow to overhear a dialogue between the Rector and Sir Victor Gollancz.

WHAT'S IN LONDON LIFE

Autumn brings the Total Look, and the cover girl's version of it features an acid green coat by Louis Ferand at Andre Peters; 37 guineas from Robell, 48 Baker Street. Picture by Allan Ballard. More examples of the Look. Page 28

London's Lord Mayor has been visiting America. Most of his engagements were official, but London Life has secured pictures of a pleasantly informal occasion when he went to Hollywood and met the stars on the sets. Page 8

A candid portrait of Eric Steiner, owner of one of London's top gaming clubs, the Pair of Shoes, and the principles on which he has built up his business emerge from a witty interview in which he expounds his philosophy. Page 21

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INSIDE LONDON LIFE

Lynda Baron is busily apologising to her mother – the star forgot to tell her she is getting married in three weeks' time. The **Rev S Y Lee** is holding services at St Martin-in-the-Fields—conducted in Chinese. **Hugo Williams,** the poet, is publishing his first book – a travelogue of his adventures round the world. **Major David Swannell** takes over in January as Clerk of the Course at Wetherby racecourse. **Glynis Johns,** now appearing in *The King's Mare* at the Garrick, is still beset with American income-tax problems. **Winton Irvine,** a former railwayman, will have his name up in lights in Oxford Street this Christmas – he designed them. **Anton Dolin** celebrates his 50th year on the stage this autumn. **Sylvana Henriques,** well-known Jamaican model, finds her colour "a nuisance," she says, in getting work.

A wine fountain is being installed in publisher Anthony Blond's new home in Islington. Guests who attend the housewarming party at his ground floor duplex apartment in the Hanging Gardens district this month will be able – if they feel like it – to catch the wine with their mouths as it flows from a lion's head. "I was having a water fountain put in, so I thought why not have wine instead for the party. It's not very expensive with Maltese wine," says Blond. The apartment has been designed by four interior decorators including his mother, Mrs Reba Morris-Marsham.

Judy Hills has had to give up her job in an advertising agency so that she has more time to work at home and meet the demands for her dresses and handbags. A few months ago Judy, who has always made her own clothes,

started making handbags which she sold to several boutiques. Later she was asked to make dresses to match her handbags, and, although she was going to be a painter, she finds that dressmaking takes up all her time. "I hope eventually I will expand enough to open a boutique of my own," she says.

Pearly Kings and Queens, Pearly Princesses and a Pearly Dog will be at the Harvest Festival this year at St Martin-in-the-Fields.

The centenary, on 12 October, of the birth of Ramsay MacDonald is being widely celebrated. Apart from Parliamentary functions, a wreath will be laid on a seat dedicated to his wife, Margaret Gladstone, in Lincoln's Inn Fields, by his sons and daughters, grandchildren and a few intimate friends.

The lifts to the Top of the Tower restaurant in the new GPO building break down about twice a week. A member of London Life's *staff was stuck at the 36th floor for half an hour at one in the morning. The GPO say this is not unusual. Escape was eventually made through the kitchens.*

Stamps are such big money these days that Harmer's, the auctioneers, closed their 48th season with an all-time record of £1,694,622 from their London, New York and Sydney galleries. Next week the Bond Street Season, as they call it, starts, and 49 vendors are offering stamps from Brazil, Mafeking, France, Hong Kong, Israel, New Republic, Saudi Arabia, Shanghai, Sweden, Transvaal and USA.

Stratford Johns, better known as Inspector Barlow of *Z Cars*, BBC Television, has written his first book which will be published by André Deutsch on 22 September. The book has been written for children and is called *Gumphlumph*. It is about a two-headed creature from outer space with

ten pairs of hands or "fands," two voices, and altogether 12 feet long. Johns is the father of three children who for several years have been the recipients of their father's imaginative stories, and *Gumphlumph* became an important character in the family.

Mrs Jean Jenkins, assistant curator of the Horniman Museum at Forest Hill, has just spent her holidays roving Africa in search of art objects. Mrs Jenkins represented the museum – which specialises in native arts and crafts – at an international folk music festival congress in Ghana. Then she travelled along the Ivory Coast and later visited Timbuktu. "A banker's order should have arrived," she said, "but it didn't. The people of Mali were marvellous in putting me up in their houses and lending me money." Some of her acquisitions: antelope masks, amber beads and decorated sandals.

You can go hunting – tally ho! and the baying of the hounds . . . everything – for 35 shillings. Witherby's of Watling Street in the City are bringing out a long-playing record with all the sounds of hunting. Included in the price is a book called Hunting By Ear.

John Cohen, a 26-year-old film company executive believes he has discovered a new approach to colour photography. John regards himself as the Salvador Dali of the camera and an exhibition of his work can currently be seen at Kodak House in the Kingsway. He produces strange superimposed images that combine studies of women's faces with flowers, leaves or fabric textures.

Peter Wilson, chairman of Sotheby's and Parke Bernet in New York, will open the Autumn Antiques Fair at Chelsea Old Town Hall next week. The Fair is a major event of the year for collectors and usually attracts 10,000 visitors from throughout the world. All exhibits must date prior to 1830 (with the exception of jewellery and carpets which are allowed up to 1851). This year Lord Kings Norton – a lifelong student and collaborator in aeronautics – is lending his superb private collection of early ballooning and flying prints and antiques. Air pioneers in history were commemorated in paintings, prints, engravings, cartoons, coins; and some of these, including porcelain embellished with some early balloonists, will be on show.

The Advisory Council on Public Sanitation have published a survey of toilets on the A2 and A20 roads in Kent. And, like the AA hotels, they have graded conveniences with stars. A four-star place is "well ventilated, well lit." A one-star place is described as "foul." After considerable research they recommend: "As for the motorist having to drive in Kent, our advice is to go well equipped . . ."

Effie Araouzos is the first woman in Cyprus to become a Press officer. Just 20 and with three years of training in hotel administration behind her in Cyprus and in Switzerland, she will be the first Press officer in the new Hilton Hotel in Nicosia when it opens

early next year. Before returning to Nicosia, Effie is spending two months in the London Hilton, "learning conduct with other people," she says. Her father is the manager of Cyprus Airways and has a large travel agency.

Jewellery designer Andrew Grima, who won the 1966 Duke of Edinburgh's Prize for Elegant Design, is opening a shop in Jermyn Street next month, where he plans to show his work. Gerald Benny, whose church and civic plate in silver and gold have earned him a big reputation, will also be exhibiting.

Lord Maugham has been asked by Hollywood film tycoon Joe Levine to play himself in the screen version of his Somerset Maugham biography. The book, about his uncle, was bought for 200,000 dollars. It means a number of actors will be cast to play the late writer – the book deals with him from the ages of nine to 90. Maugham's comment on his choice for the part: "I'm not convinced yet I could do it."

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GOR·RAY SKIRTS ONE BETTER

THE CONSTANT CORDON

These are the girls that stand at the gate that hides the house where Paul lives. The street is, or used to be, wide, cool, grand and quiet. But since the last unmarried Beatle moved in, the residents

of Cavendish Avenue, St John's Wood, have noticed a migratory phenomenon, a babble of birds. Usually they stand dotted up and down the street in inconspicuous pairs ("If there are too many of us he sends for the police and we get moved on"). Like special agents they don't want to be noticed, and like special agents they have eagle eyes for their quarry. ("He's just gone in, in a green Mini"). And like special agents they are strictly anonymous. Just hopeful girls – members of the Constant Cordon that attends world fame. Picture by **Stephen Goldblatt**

STUNT-MEN AT THE SANDHURST HORSE SHOW

In addition to horses there will be horse-power at this Saturday's annual horse show organised by the Camberley Staff College and Royal Military Academy Sandhurst. For the famous Royal Signals Motor-Cycle Display Team will give performances of stunts, tricks and "death" leaps.

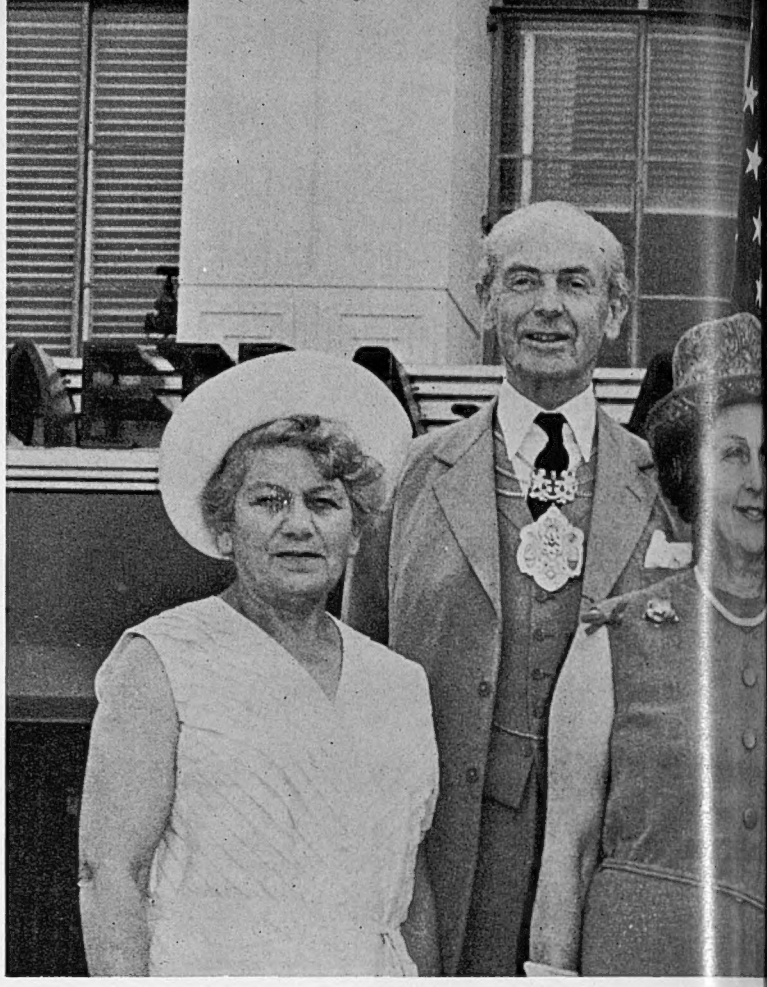
Controversy over what tricks the Royal Signals should be allowed to perform blew up last spring when a young corporal, last-but-one in a line of 27 men lying side-by-side on the ground waiting to be leaped over, was seriously injured when the motor-cycle crashed on to him. The Army has banned the trick. But the display team still hope to thrill their audience sufficiently with their leaps through fire, and when 21 members of the team arrange themselves in a moving pyramid on six machines.

But back to the real horses . . . Top riders like David Broome (on Mr Softee and Bess), Alan Oliver (on Lord Nelson and John Glenn), David Barker (on Concorde and Franco) and Marion Coakes (on Stroller and Little Fellow), plus a host of other top riders will be competing in the main events of the day –the Whites Open Jumping Competition (at 1.45 pm) and the Multi Gamblers Stakes (at 4.15 pm). This will be their last chance to compete before the Horse of the Year Show at Wembley, which takes place from 3-8 October.

The programme at Camberley will include events like a parachuting free-fall display, whippet racing complete with Tote, a parade of the Rolls-Royce 20 Ghost Club and a fun fair with a tower from which amateur parachute-jumpers can leap.

The show begins at 11 am. Reserved car park tickets are £2 and 30s (including admission) from Whites (Camberley) Ltd., London Road, Camberley (Camberley 3443). Unreserved car park tickets at 10s available at gates on day of show. Entry to Show: 2s 6d, Children 1s 6d.

The Lord Mayor in Hollywood



A welcome break in Hollywood for Sir Lionel Denny, Lord Mayor of London. He and an official party went on 20 days of official visits to Chile and the American West Coast. After a round of functions, Sir Lionel, Lady Denny and their party were welcomed at M-G-M studios, and visited the sets of two films, where the pictures on these pages were taken. Studio head and vice-president in charge of production, Mr Robert M Weitman, took them on a tour of sets and sound stages. On the set of *Concrete Overcoat*, a Man From UNCLE film, Sir Lionel and his wife met stars Janet Leigh and David McCallum. McCallum apologised for his tattered clothes. He explained he was dressed like this for a fight sequence. On another set, where *The Scorpio Letters* was being filmed, Sir Lionel met delectable British actress Shirley Eaton. She was sitting in bed, about to do a scene with Alex Cord, and was memorably pictured with Sir Lionel. Said the Lord Mayor on his return to London: "Hollywood is very interesting to anybody who has never seen these things and these vast studios before."

Sir Lionel's party were guests of the President of Chile, and spent five days in Santiago before going to San Francisco and Los Angeles. "At each place, we visited any English institution there was. In the two Californian cities we visited all the big stores featuring British manufacture," added the Lord Mayor, who has been actively involved in British Weeks abroad, and promotes British trade on foreign visits. "I was very impressed by the splendid show of our finest porcelain at numerous big stores. British fashions, too, are going very strongly.

Before he gives up office in November, Sir Lionel will attend British Week in Lyons, completing a very full year as Lord Mayor.

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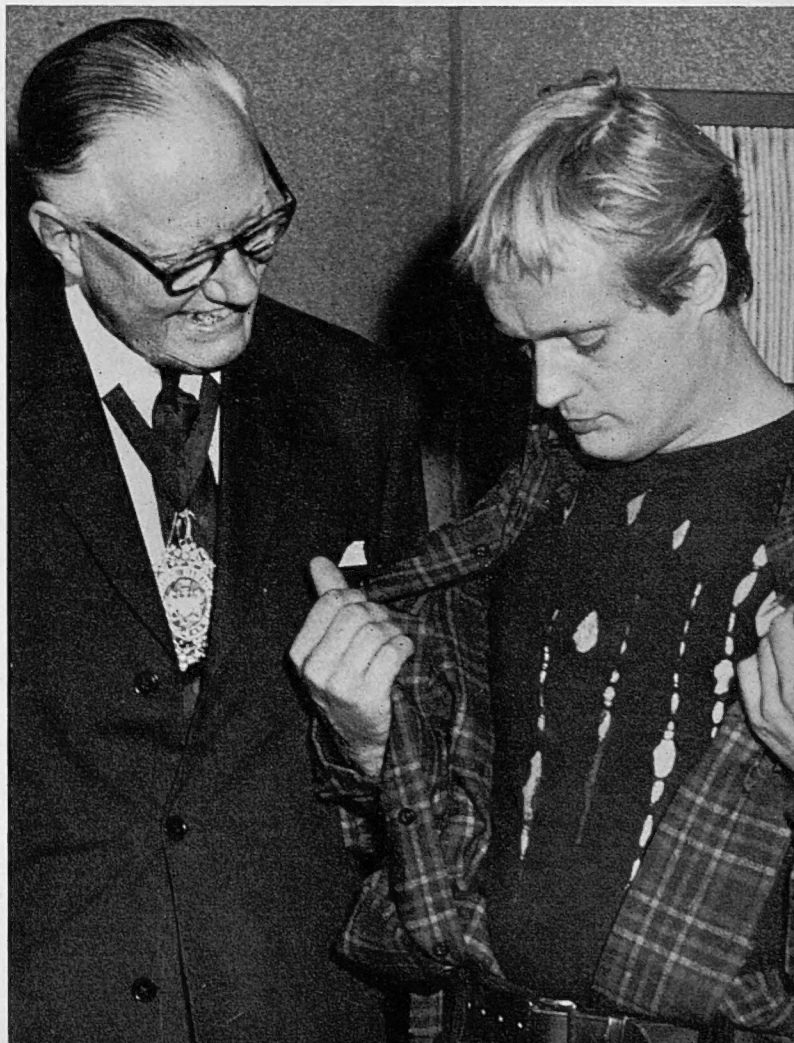


JAM TOMORROW

London Life's weekly traffic service

Cable laying is affecting traffic in **Putney.** Westbound traffic is being diverted along **Putney Heath,** and cable laying in **Priory Lane,** SW15, between Danebury Avenue and Bank Lane, means diversion for southbound traffic there.

Work on bridges and water mains is slowing traffic in other areas south of the river. There are traffic delays along **York Road, Westminster Bridge Road** and **Addington Street** because of water works.

Railway bridge repairs have closed **St James's Road,** SE1, and all traffic is diverted. There are traffic delays along **Borough High Street** by London Bridge station where a footbridge is being constructed. Another footbridge being built at the junction of **Vauxhall Cross** and **Kensington Lane,** SE11 is also causing traffic delays.

Two other roads closed because of bridge reconstruction are **Tennison Road,** SE25, and **St John's Hill,** SW11.

Changes are on the way for the **Tottenham High Road** area. The GLC has decided, after consultations with Haringey Borough Council, to introduce an experimental traffic management scheme. The **High Road** will become one-way northbound but a separate traffic lane, half a mile long, will be reserved for buses travelling southwards. Other southbound traffic will be routed via **Chesnut Road, The Hale** and **Broad Lane.**

A North London traffic black spot may be improved in the near future. The GLC is discussing plans to ameliorate traffic conditions at the two junctions of **Craven Park** with **Harrow Road** at **Hillside** and **Craven Park Road,** with the Brent Borough Council.

The Harrow Road (A404) carries a lot of traffic in both directions and there is dangerous congestion at the two junctions. Vehicles at present have to make a tricky "scissors" movement at the Y junction with **Craven Park** and **Craven Park Road.**

DAVID WYNNE-MORGAN

QUEEN Elizabeth the Queen Mother, one of racing's greatest enthusiasts, is the person responsible for big money racing being held for the first time at Windsor, the Royal Family's local course. The first sponsored race to be held there – a £1,000 two-mile race for amateur riders – is to be run on 1 October, and the Queen Mother intends to be present.

The £1,000 prize money has been put up by Jack Kenny, a London-based Irish businessman, on behalf of a new rosé wine he is marketing in this country. Jack Kenny, who has 10 food companies in Ireland, and a large brokerage business in the City where he also owns the Charterhouse Restaurant – ("Buying it was the only way I could be sure of getting a table") – has 17 horses in training.

"The Queen Mother, who knew I sometimes sponsored races, asked me if I would consider doing it at Windsor. I think she felt that Windsor was becoming one of the South's Cinderella courses. I was delighted to do so and am now working out the final details with leading amateur rider Gay Kindersley."

Red thoroughbreds

Jack Kenny is about to make another first in the racing world this week. He has been invited by the Russian government to go over for the first auction sale of thoroughbred horses to be held in Moscow. "I have been to Russia before," said Jack Kenny, "and have taken a great interest in their horses. I would like to buy one or two and bring them over here to be trained."

There is nothing like the Sport of Kings, comrades.

George Brown, Britain's Foreign Secretary, proved a big disappointment to the inhabitants of Tralee, in County Kerry in the far South-West of Ireland. I was there last week for the choosing of the Rose of Tralee at the annual Kerry Festival, and great was the excitement in the town when George Brown announced from his holiday home at Kinsale that one of his ambitions was to sing *Rose of Tralee* at Tralee.

An invitation was immediately sent off. Mr Brown was informed that facilities would be arranged immediately and that he could, if he wished, be supported by the 16 entrants from all over the world for the Rose of Tralee competition.

No reply

It is not known whether his voice gave out, his courage failed, or whether he was simply detained by his confessed and understandable liking for Irish coffee, but the British Foreign Secretary never replied.

Kerry must surely be one of the most beautiful places in Europe and this year thousands of people poured in for the Festival. Two days of the Festival centred round the tiny seaport of Dingle, the most westerly port in Europe. Here a corrugated iron-roofed hut proudly proclaims: "This is the largest dance hall between here and New York."

A local syndicate have just completed a 100 bedroom luxury hotel, the Mount Brandon, in Tralee, it would be just like any other modern hotel if it were not for the staff. All of them are locals, few of them have had any hotel training, but all of them have not just kissed the Blarney Stone, they have swallowed it whole.

The wife of one of the owners, Ciara Byrne, the most beautiful winner of the Rose of Tralee competition in recent years, put it in a nutshell, "Kerry is not really a place at all. It is a state of mind."

Lord Birkett, whose father was one of the greatest advocates of all time, now has a legal problem of his own. The only member of the peerage who is a full-time film producer, he has just completed making a film of the Marat/Sade play.

One of the conditions of making the film was that the title had always to be used in full – and the title is: *The Persecution and Assassination of Jean-Paul Marat as performed by the inmates of the asylum at Charenton under the direction of the Marquis de Sade.*

Any cinema showing the film failing to do this will make themselves liable to legal action. I wish him luck.

Constant companion of the extrovert Persian Ambassador Ardeshir Zahedi is, at present, Lady Carolyn Townshend who is certainly one of the most attractive public relations consultants in London. I am not certain whether she has been engaged in her professional capacity to project a new image for the ambassador, or whether it is simply a part of his normal *ex-curricula* activities.

Postponed

I regret to announce the postponement of what will surely be a remarkable contribution to the story of the British Theatre.

Two weeks ago, after months of paralysing indecision, Jayne Mansfield finally signed contracts to appear on the West End stage in the title role of *Fanny Hill.* Scheduled to go on before Christmas, it has now been postponed until the spring.

London Life sees double

Twins: are they really close? Do they share the same interests? The same friends? Lucy Anne and Simon Danischewsky (pictured left) are the 3½-year-old children of film producer and director John Danischewsky. Complete opposites, yet very close. Lucy is very demanding, loves attention. Simon is very protective towards his sister. *London Life* takes a look at twins of all ages on the following two pages.

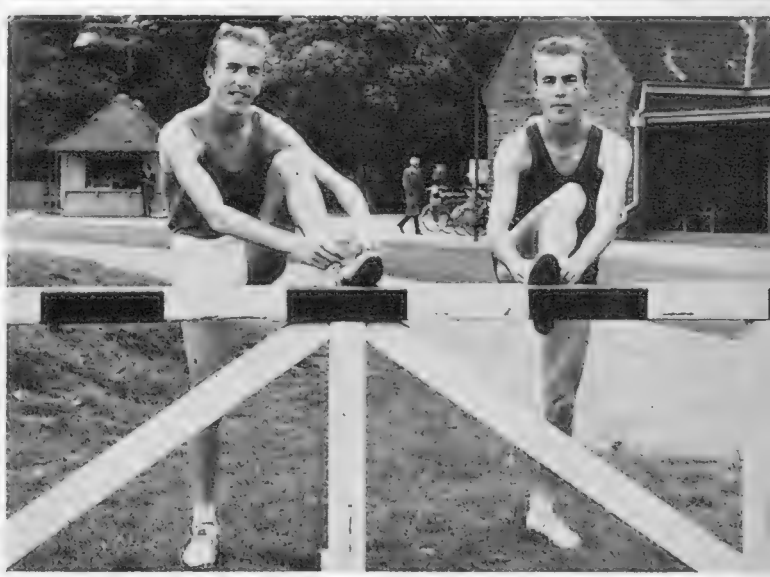
London Life sees double

Suki and **Bill Colegrave** (above) are 18, and totally different. Once, years ago, they had a telepathic communication. Suki has just started work as a photographic model, and her brother is working to get to university, where he will read either history or economics . . . whereas Suki is interested in poetry.

Anne Anka and **Margaret Dreyfus** (right) are 23 years old. They are very close, although they are not identical. Anne is married to the singer Paul Anka, they are expecting their first baby, they live in New York. Margaret is married to a stockbroker and works for *London Life*.

Caroline and **Elizabeth-Anne Wheal** (below), nine-year-old twins; very distinct from each other, but very close too: they make the same friends, both play the recorder – have records and dance; they read a great deal, and love dressing up and putting on plays for their parents. They came top of their form, and the whole family is off soon to live in Boston, Massachusetts. The twins are wildly excited about this.

Elizabeth and **Jane Henderson** (right) are 23 years old. They are very close and share the same interests, they both love music, painting and adore travelling although they do it separately. Elizabeth is a publicity assistant on Fontana paperback books, while Jane, who is on holiday, works for *Reader's Digest*.



David John and **Robert Edward Holt** (above), 22-year-old twin brothers; both run for the Hercules Athletic Club and are civil servants. They have much the same interests – their main hobby being athletics, which takes up most of their time.

Norris and **Ross McWhirter** (above centre), of the McWhirter Twins company, which supplies facts and figures, are identical. They are very close and have similar interests – Norris collects gold coins and obsolete banknotes, and Ross medals and stamps.

IT'S NOT

–That, say

So Lionel Bart is fed-up with the theatre. After six years his enormously successful musical *Oliver!* came off last Saturday. What next? Bart (pictured left at his Chelsea home) is looking ahead to the days of push-button cinema when audiences choose the endings

LIONEL BART unleashed four reasons why he is, he says, leaving the theatre. "It's a medium with the lowest audiences; the architecture of those horrible Edwardian prosceniums is outdated; kids don't go to the theatre any more, and . . ." (pausing for breath) "shows are grey and washed out after six months – like the costumes."

Bart added: "So now you know why I'm tired of the theatre."

The man who wrote Britain's longest-running musical, the immensely successful *Oliver!* said he felt like an old man walking past the theatre in St Martin's Lane recently. "I hadn't been near *Oliver!* in four years," he says. "I shuddered when I saw how long it had been going."

Despite the valedictory tone, Bart's trajectory through show business is as clearly charted as it has always been. Instead of the theatre, it will be films. In the study at his Chelsea home Bart exuded ideas. But first, he verbally assassinated the theatre. "I'm putting on *Quasi Modo*, a musical about the Hunchback of Notre Dame, but that is my last stage effort. Ten years in the theatre has made me feel it has no future. There is only one really creative producer in this country – Michael Codron. One has to sell and promote the theatre these days; Harold Fielding is tuned in to the American way of selling, of course, but few others."

Spiritually and theatrically Bart thinks he is ageing too fast. He is content to be 36 but would be much happier feeling it. "The theatre does not reach people. It's the under 25s who are producing things of most importance. I like to feel I'm not just with it – but ahead of it. And right now I'm not."

Bart is writing the screenplay for a film version of *Oliver!* which is being directed by Lewis Gilbert. Apart from the lone writing of a few extra songs, it means he can work with a team – a relish denied him in the theatre. "But mind you," he warned. "If this film looks like becoming a sort of *Carry on Dickens*, I shall opt out. I don't want to do anything that's already been done – I want to make a fresh start. Basically, you see, I'm still an amateur, because an amateur is always searching for something and is not afraid to make new discoveries – and ways in which to convey his art.

Spontaneous

"Let's face it, I'm really just a good lyric writer – and nothing more. I can write songs and carry them about in my head – that's all. The biggest job is to forget what I've learned and be spontaneous."

Bart has been working on *Quasi Modo* for three years; lonely nights of singing into tape recorders, learning half the score in a night, only to shelve it a week later. A month ago the *Oliver!* team, including stage architect Sean Kenny, decided to finish it. A company of 120 people are creating the musical.

"It will be a big musical," says Bart. "We are building

KID'S STUFF

ionel Bart, is really why he is quitting the theatre

Notre Dame on the stage and it should look fabulous. I've spent many days running up and down those steps in Paris. The 40-piece orchestra will have to be hidden and so will the 40-voice choir – they won't blend in with the cathedral."

Bart says he will not be involved with the musical's growth. His main problem is to find a venue. "Every major London and American producer wants it," he says, "but there are only two London theatres big enough to take it – Drury Lane and the Palace. I can't see them taking off *The Sound of Music* after all this time at the Palace."

Simultaneous

He also wants to open *Quasi Modo* – which is costing £120,000 – in New York and London on the same night. "We may rehearse two companies and open in both places. It would be possible to see the first half in London and fly six British critics to America to see the second half – vice versa with six New York critics. The time difference allows it you see.

"If everything gets too expensive we may just open in New York about next March. I know they want it on Broadway."

Bart's mind is restlessly set on the cinema for what he calls "my next medium." He has come up with an incredible idea for audience participation. He is labelling his new cinematic invention Choosies.

"What's it all about? You've heard nothing like this before, I tell you. People love television for shared reaction, don't they? Well, why can't it happen in the cinema? I've been studying mass psychology and come up with a plan to shoot films with many permutations in plot, mood and emotion. In a cinema will be so many buttons to each seat. Say for instance they are watching a thriller with four characters – there will be four buttons. In the projection room will be four projectors. The result of the plot will be decided by the most people who press any one button for whoever they think did it.

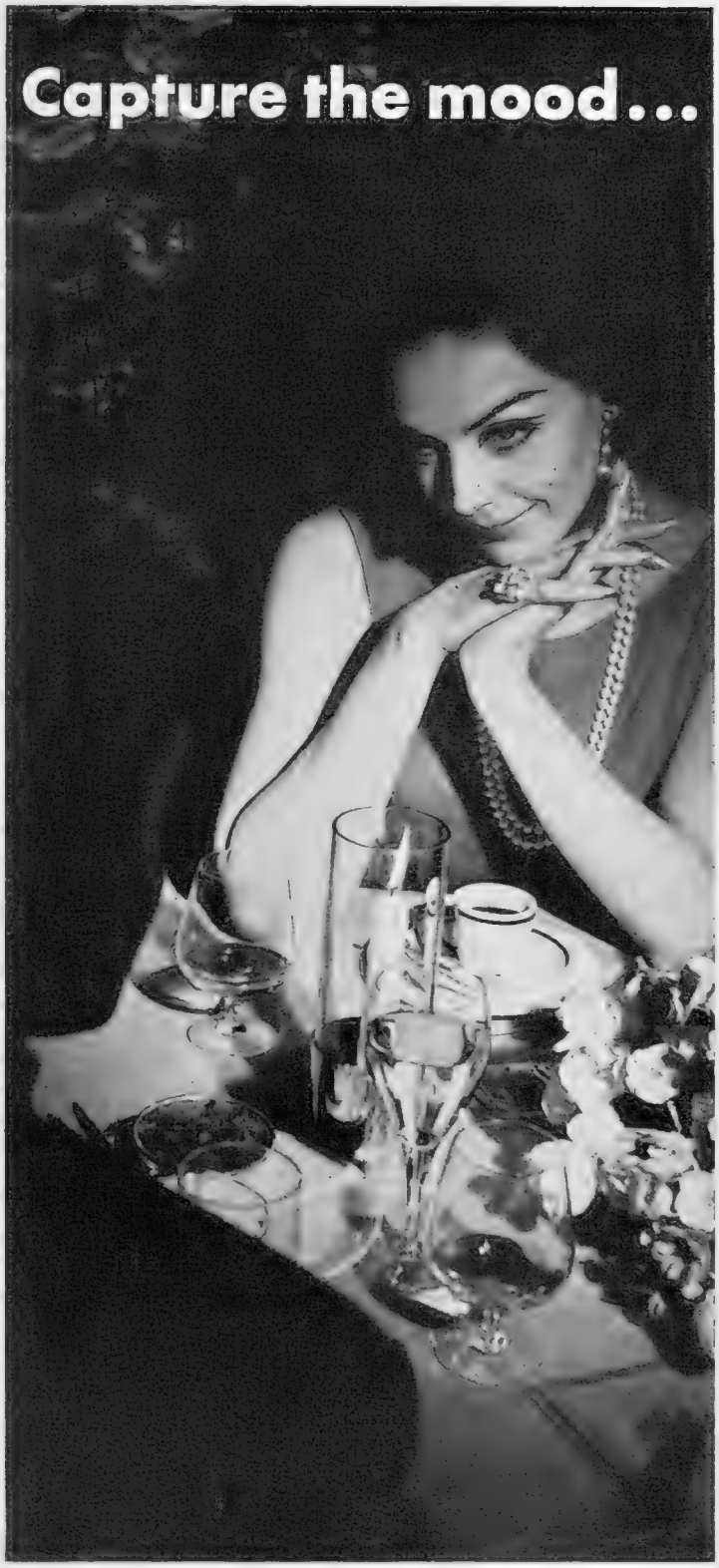
"At any moment a member of the audience can press a button at their whim. The majority opinion decides the end of the film. Consequently you could see the same film 20 times without seeing the same thing. And, most important, the audience have expressed reaction. It can be done with emotion for instance, comedy, sadness, happiness, love, hate – everything.

"How does the director make an artistic statement? Because he can guess which way the audience will vote by using psychology. This is your dramatic statement."

When he suggested the idea to a film tycoon, the man's eyes lit up and he said: "What a great idea. And you could charge higher prices for those with four buttons, and cheaper for those with two" Bart said "you can see what I'm up against. Nothing about the actual idea, but how much money can be made from it."

Whether that scheme ever reaches a film company's offices or not, Bart is surging ahead with his plans to direct. His first film will be made next year and deals with 15 children isolated on a deserted beach. "One sees their fantasies as they play a game, complete strangers, together on an island. The parts will be played by unknowns and United Artists are happy for me to direct and produce – they like the story line."

Even now he is wondering where his future lies in 30 years time. That is when, he forecasts, the cinema, too, will be finished. "You're got to think ahead." he added. "There aren't enough people thinking about the future."



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Angela

WALK into any post office these days and you could be in a Nannie's rest room. Stuck up all over the walls are the kind of admonitory, priggish, complacent notices that make me, for one, instantly decide not to buy a TV licence, not to check whether my passport is up to date, not to address my mail Clearly and Correctly, and above all, to squander my money instead of wisely putting it in the Post Office Savings Bank like that tiresome old owl.

Notices like: "If you hold Premium Bonds be sure to tell Ernie your new address." . . . "Save for your TV/radio licence." . . . "Correct addressing speeds your mail." . . . "Don't take him (your postman) for granted." . . . And "Your Letterbox – is it really efficient?" So concerned is the Post Office with my private life that I am surprised they don't stick up little notices saying "Don't Take Your Husband for Granted," and "Your Teeth – did you Clean them this morning?"

I found it rather pleasing, therefore, to read a small news item in the paper the other day; an item which made me feel that certain Surrey post offices could well have a notice on *their* walls reading "Our scales – are they really correct?"

Apparently 69 post office scales out of 824 were found to be incorrect when they were checked by inspectors of Surrey's public control and licensing department. It seems to me there's an opening for a new round game at children's parties in Surrey these days. It could go, "I sent a letter to my love and paid too much to post it."

Ince

Log fires

We all know those guests who make a habit of arriving late, sometimes don't arrive at all, and when they do arrive, overstay their welcome disastrously. And for my money the English summer is just such a guest. What I'd like to be doing now is lighting log fires, packing away my summer dresses, eating steak & kidney pudding and buying a new tweed suit.

But I'm not. I am sitting at my desk moodily gazing out at blazing sunshine. At the bottom of my garden a passion-flower is lolling about, luxuriantly throwing out tendrils under the impression that it has been transplanted to Corfu. My dog is lying panting on sun-baked earth. The house is full of bluebottles, glutted with heat and so drunk with power that when I try and wave them away they merely twitch an insolent wing. The boutiques are full of delicious winter coats that make me feel like a half-melted ice-cream. The shoe shops are full of stunning boots and my feet are sobbing softly for sandals.

I do wish summer would go away, and let us all get on with autumn.

No volunteers

A tragic result of the shortage of trained manpower in Britain's hospitals concerns artificial kidney machines, which are literally life-savers. Dr Harry Hall, consultant physician at the Royal Devon & Exeter Hospital, recently revealed that one of the hospital's two machines had been unused for two years, owing to the lack of trained staff to man it. And he said that at least five people had died this year because the machine hadn't been used to full capacity.

Dr Hall had previously asked for volunteers from the British Red Cross Society to help man the machines, but Mr H W White, secretary of the South-West Regional Hospital Board, was quoted in the *Daily Telegraph* as saying: "If there are going to be any volunteers working in Exeter hospitals, it will be with the encouragement and consent of the management committee. It is not for Dr Hall to say he will encourage volunteers to go into his department. He has no authority or right to do so."

Obviously Mr White has reasons for making this statement which seem good to him. But it seems to me just one tragic aspect of a certain attitude current in Britain today: as soon as one person discovers a bright way of cutting through red tape, another person will discover a bureaucratic way of swiftly sewing it up again.

The meter man

Conversation with a traffic warden:

TW: How long are you parking for, then?

AI: Two hours.

TW (hissing with horror): That'll cost you four bob.

AI (starting to feed the meter, which was a 6d for ½ hr one): Yes, I'm afraid so.

TW (snatching the sixpences from AI's hand): You don't want to do it like *that*. Give it a bang every time you put a coin in. (Demonstrates.) There you are – it's only three bob that way.

There's just one thing better than a poacher turned gamekeeper, and that's a gamekeeper turned poacher.

Mini-trousers

Hardy Amies suggests that the elegant Englishman visiting Australia should wear mini-trousers with a matching jacket. I just hope the elegant Englishman leaves that part of his wardrobe stored in Sydney when he returns home. I doubt if it would go in England.

Men won't like it because they tend to be delicate, coddled creatures who need to keep their ankles warm in winter. And they won't like women giving their legs that passing, disparaging look that we've had to put up with all these years.

And women won't like it because, as any female who's spent a day on the beach knows, few men have got, from the aesthetic point of view, a leg to stand on anyway.

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In the region of Oaxaca: Mitla and Monte Alban. In Villahermosa: the open-air museum of La Venta with its colossal monolithic heads. In the State of Chiapas : Palenque, Bonampak. In the State of Yucatan : Merida, Uxmal, Chichen Itza, Kabah, Labna. The colonial towns of Taxco, San Miguel Allende, Guanajuato.

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CONSEJO NACIONAL DE TURISMO - DEPARTAMENTO DE TURISMO - MEXICO D. F.

FOR PRIVATE PATIENTS: A BRAND-NEW HOSPITAL

The first new hospital to be built in London for many years will be officially opened this month by Sir Andrew H Rowell, President of the Nuffield Nursing Homes Trust. The Fitzroy Nuffield Nursing Home in Bryanston Square cost half a million pounds to build. It is designed to meet the demand for private medical and surgical facilities in London.

The Nuffield Nursing Homes Trust was founded by the British United Provident Association in order to provide more and better nursing homes for private patients in areas where private treatment facilities are inadequate.

According to a spokesman for the organisation, the greatest single advantage offered by one of their private nursing homes is that patients are able to arrange the date of admission to suit their convenience. Business groups who run BUPA Group schemes find this is particularly helpful if a member of their staff has to go to hospital.

The Bryanston Square nursing home has 46 patients' rooms, two operating theatres, a diagnostic X-ray department, consulting rooms and a pathological laboratory. The comfort of the patients has been the main consideration in the design of the home. The colour scheme is a cheerful combination of yellow, green and blue. Each bedroom is equipped with a two-way call system for patients to summon the nursing staff. Private telephones and radios are standard equipment.

The rooms are also wired for television reception so that if a patient wants a set it can be installed immediately. All the bedrooms have wash basins and 16 are set out as suites with their own private bathrooms.

When the home is in operation there will be 38 full-time nursing staff. Fees will be 50 to 60 guineas a week – considerably less than comparable London nursing homes.

Le Pub, c'est moi!

Whether it was once de Gaulle's local or not we may never know, but it can truly be said of the French pub in Soho that it *is* its landlord, the incomparable Gaston (pictured right). Report by JOHN McLEOD.

MANY years ago, the two fattest women in the world had lunch with heavyweight boxer Primo Carnera. One of the women weighed 32 stone, the other 28. They were appearing at Bertram Mills' circus, and met Carnera (a mere 20 stones) for a meal at the French pub in Dean Street.

They distributed their combined 80 stone round a table in the upstairs dining room. Next day, the floor fell in. Habitués of Gaston Berlemont's pub still tell the story – and still leave out the possibly relevant evidence of a leaking water pipe under the upstair floorboards . . .

The sign above the doors tells polygot Soho the establishment is called the York Minster. But, since 1914, when Victor Berlemont took it over, it has accepted fame and acclaim simply as "the French pub." Berlemont *père* came to London with his wife before the First World War. He decided to find work and stay for a short time to learn English. When he died, still in London, in 1950, he still could not speak the language. But in the 36 years he ran the pub, he became a close friend of more nationalities than he could count.

Dark velvet

Older generations all over the world flocked to the pub in wartime. If "swinging" had been in vogue at the time, it would have been applied to the York Minster. Every Allied service packed the bar. During blackout, the doors were heavily shielded by dark velvet drapes. One night, an American negro became troublesome, and Victor Berlemont threw him out. The soldier walked to the other door, and as he blundered back in through the curtains, he found Berlemont waiting for him.

"Say, boss, do you own all the pubs around here," he muttered, as he turned about and staggered off.

Naturally, the Free French in London looked on the pub as an unofficial headquarters. De Gaulle issued a call to arms to every Frenchman everywhere. The first copy of the poster went up in the pub. It has now been "plasticised" and "preserved for eternity."

The old patron was in close touch with de Gaulle and his headquarters staff at Carlton Gardens. M Berlemont's son, Gaston, who now runs the pub, cannot say definitely whether or not de Gaulle used it. "There has always been strong rumour that he called on my father here," he says, "but nobody can confirm this. And the family never bothered to ask him about it."

Broadcasts

But when the French President visited London long after the war, he met Gaston Berlemont, and commented: "Not as big as your father's," as he pointed to the flourishing moustache.

Berlemont, senior, was frequently asked by the Free French to broadcast over the BBC. "His English was virtually non-existent," says Gaston, "and we had to write the French phonetics under each line of the script."

Over the years, the pub has seen everything. The weird and the wonderful, the oddball and the near-unbelievable. Anything can happen there. One lunchtime, a man approached every customer trying to sell them cuff-links made of human teeth. Another drinker claimed to be able to speak with monkeys, and gave the company examples of how he told a monkey at London Zoo: "I am your friend," and "I love you." He developed his exposition by claiming: "A lady monkey at Zoo is passionate in love with me." The monkeys' friend was Frenchman Jean Lamou, an international entertainer known as the Great Pongo, champion monkey impersonator.

Besides the eccentrics and the offbeat, international celebrities have homed on the French pub for over a half-century. They all knew the Berlemonts, Says Gaston: "They used to comment on how well our mother had arranged her family. There are six of us, and we came boy, girl, boy, girl, boy, girl."

Gaston was born in the pub, though he stresses it was upstairs . . . "not in the bar."

On the polished walls of darkened wood are clustered dozens of pictures of personalities who drank there. Maurice Chevalier nudges for space alongside Georges Carpentier. Mistinguette, Charlie Chaplin, Alice Delysia, Suzanne Lenglen, Carnera, Laurel & Hardy, Lena Horne . . . the faces of the famous look down on the motley assembly of drinkers to be found there, particularly at lunchtime.

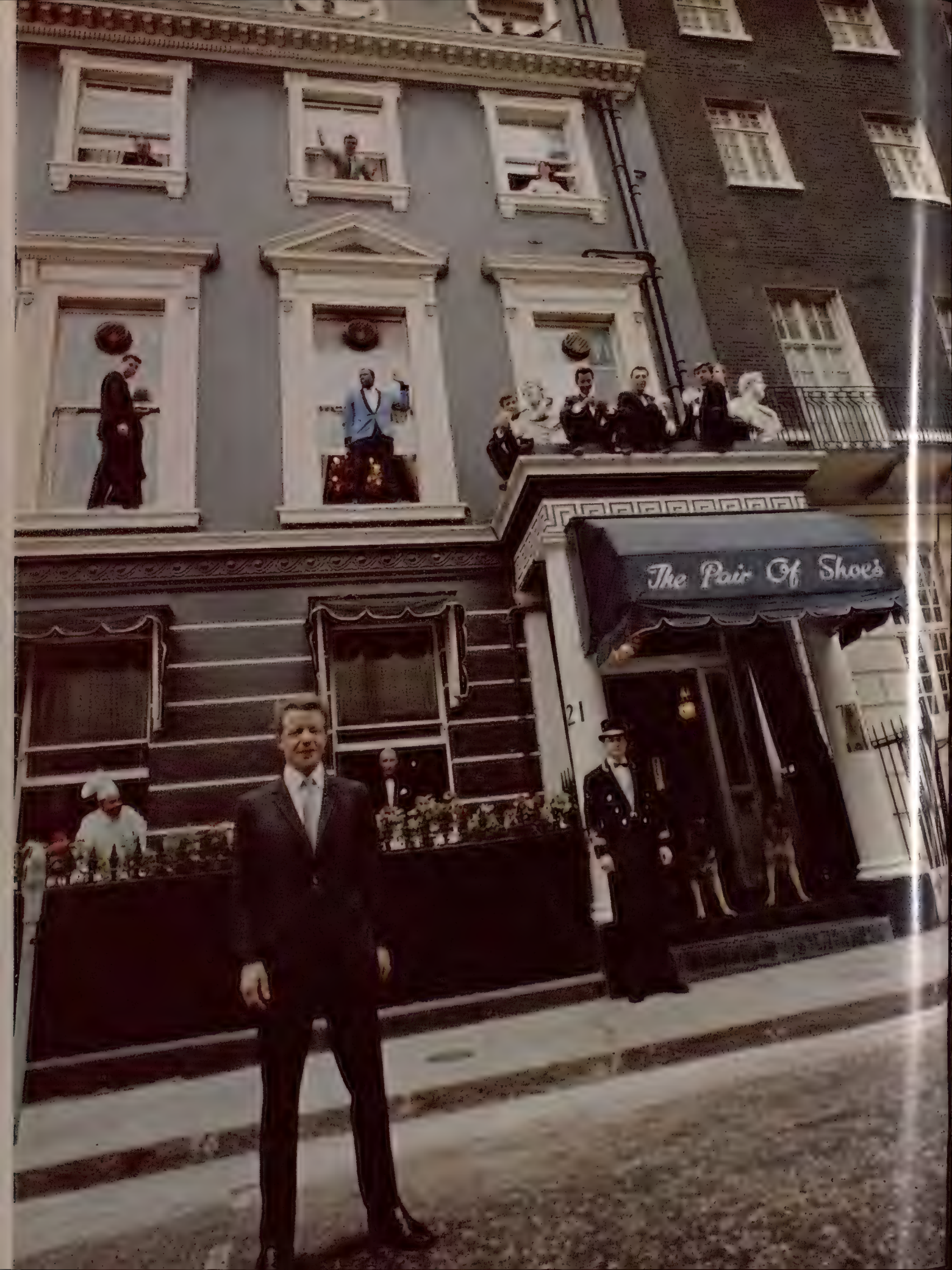
Brilliant

Television actors mingle with film and show business names. Intense young women in advertising and public relations stand sipping gin and looking studiedly casual. The brilliant, the beautiful, the once-lovely, the dreamers, and the made-to-measure epitomes of instant success all congregate there.

The clamour of multi-lingual conversations is deafening. Only occasionally do the engrossed deign to flick a glance over the variety of mini-skirted young girls who stand and stare through luminous eyes.

And, always, of course, one is so deeply conscious of the man with the moustache – the man who *is* the French pub.

Halo
YGENEE


The Pair Of Shoes
21

People are bored with reading about the hackneyed definitives of casinos – the sort of places where fortunes are won and lost at the toss of a dice; or the seedy backstreet joint where people are beaten up over a pound. What is a London gambling club really like? MICHAEL VESTEY looked deep inside the man who is deep inside gambling – Eric Steiner, who owns the Pair of Shoes. Here is the real picture of what goes on – with photographs by ROBERT WHITTAKER.

THE HOUSE THAT ERIC BUILT

Eric Steiner stands proudly outside what he calls "my little ship." Steiner, a shrewd Swede, ran away to sea at 15 and is now, 30 years later, boss of the Pair of Shoes club in Mayfair. His "crew" festoon the windows; there are his secretary, manager, croupiers, commissionaire, valet, and two Alsatian dogs—Lucky and Gangster. What his club brings in he will not say - but Steiner has been described as a multi-millionaire. His comment: "I am successfully overdrawn." He also says: "I know nothing of strong-arm stuff."

AT this moment, Eric Steiner, a tough, growling Swede, is roving Lapland in search of the Midnight Sun – "to see if it is still there." After two years of working a 20-hour day he needs that sun. For Mr Steiner owns a gambling casino – the Pair of Shoes in Hertford Street opposite the Hilton.

When the adrenalin flows once more and the cool Scandinavian therapy washes away the strain, he will return once more to the old routine. Before he went, he said: "I feel 85 now. When I come back I shall be 21 again." Mr Steiner is 45.

His marriage to gambling is happy, there are no rows and tribulations, they are compatible and it is Mr Steiner who is doing all the taking.

He was in bed when I met him at the Pair of Shoes at noon one Saturday. "Excuse my state," he said. "But I was working late."

Mr Steiner lives above his club in a small white flat sparkling with wall-covered mirrors. The carpet is white, so are the walls, and he lies beneath a bedspread of white mink. It is quite a scene, for his oval-shaped bed is 13 feet wide and is the focal point of the room. Mr Steiner offers you a drink, and immediately tells you he doesn't touch the stuff himself. "Iced water is fine for me," he says.

Veneer

Once you are past his two ferocious-looking Alsatian dogs, Lucky and Gangster, your concentration can settle down on this successful Swede with the tough, square face, determined blue eyes, and deep life-lived voice. When his dogs give you that fearful, staring prepounce look it is as though you were looking at their master. They have learned a lot from him.

It is convenient for a casino boss to have this veneer. Not that Steiner really needs it; his club is as peaceful and well ordered as a church mothers' circle. Underneath he is a simple, pleasant man who enjoys life, but is not unaware of life's sordid aspects.

Refusing an Engish cigarette, he says: "I always smoke Lucky Strikes." One of the dogs leaps to his feet. "Idiot," growls Steiner. "I'm doing a commercial – not calling you." Awe-stricken Lucky retreats behind the bar.

Steiner is coming alive. He crawls about the bed in his blue pyjamas. "So you wanna know," he says with his American broken English Swedish voice, "how I run a gambling club?"

Sleepily, he expounds: "The first thing you gotta make sure of is that no customer gets hurt financially. When you think how new gambling is in London it is surprisingly well run in most of the clubs. I don't think anybody is successful at gambling. You win the odd time, but you more often lose. If people gamble they should always limit their losses – make sure their obligations at home are considered. Every gambler is superstitious, and you believe a hell of a lot in luck. Someone who walks into a casino needing the money will lose; a millionaire throwing his money about who couldn't care less will win. It's very psychological.

"Since I got this little place I thought how nice it would be to have friends around you all the time. Rather than go out and find them they come here – to me. They have a little dinner and do a little gambling."

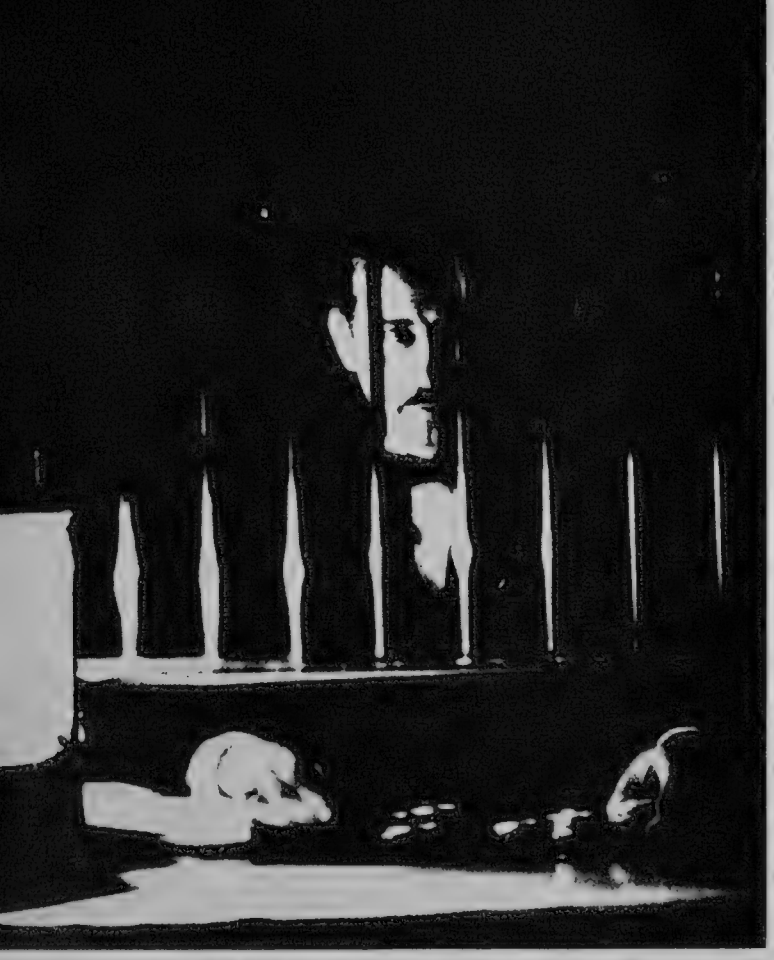
His membership is closed, and his 700 members pay 10 guineas a year subscription. Drinks and meals are free. "I don't find it a problem taking money from my friends," he says. "I'm quite allergic to that. You see, they may lose, they may win. The percentage against the player is small. This is a low-pressure place. I would not like to see my customers gambling all the time – they would be so preoccupied they would not be good company."

One of his telephones rang. "Excuse me. Hello, Chinese Embassy." He added. "Oh, it's you. . . ." After the conversation he said: "It's my private line which only four or five people know of – that's why I answer like that."

Real men

Climbing back into bed he clutched a picture of the late President Kennedy. "Have you ever seen a three-dimensional photograph like this? Great, eh? Why have I got pictures of Churchill and Kennedy in my club? They were men. So every time I look at them I realise how unimportant I am myself."

The Pair of Shoes has been open nearly two years. When Steiner found it, it was in his words a "hovel." He said: "I had about 70 truckloads of dirt taken out, the place was practically falling down. It was built in about 1760 and was so dilapidated. This flat was two rooms with grimy sinks and gas fires. Probably



'I don't know how much I make, but I can say I have ha

someone paid about £2 a week rent up here. The rest of the building was occupied by offices."

With the help of a bank loan, Steiner, an ex-deckhand, Hollywood extra, and poker player, opened his club. With every thrown dice he gradually achieved his metier. "I don't want to stay in gambling all my life," he says. "Anyway, I haven't gambled myself for two years. Believe me I have had many horizons. I wanted to open a club, though, for some years. Lloyds Bank let me overdraw a coupla dollars and here we are. All the money made, profits go back into the club to make it attractive to members."

His three only women members are Cyd Charisse, Sophia Loren and Ursula Andress. "I have a most attractive membership," he says. "There are better places in Mayfair, of course, but I am glad I have so many nice people around me. My friends have been kind to me. They are a well-balanced group – so many actors, the same amount of businessmen aristocrats, they all work out even."

He added that he had never run a gambling club. "Not really. This is a club where people come to relax. It is more an open house for members. I'm not trying to make a fortune, but let's say I'm allergic to money. Everyone should win the pools; they should have money."

On the subject of gambling legislation Steiner was negative. "That has got nothing to do with me. If the Home Secretary and politicians want to curb gambling let then – it is their business. Politics is their problem. I am not qualified to say anything."

Sinatra

Fiddling with his record tape which issued Sinatra around the room, he said: "40 employees are British, most of them ex-waiters. They earn £40 to £50 a week as croupiers. They have families and cars and a little purchasing power. What's wrong with that? At least 80 per cent of money taken here comes from abroad. I must be doing the country some good. I am sure people in the church are dedicated, but if anything is to be done about gambling there should be a happy balance."

Steiner maintains he discourages drinking and compulsive gamblers. "People should never get carried away. If a gambler is compulsive I get rid of him from the club. It is no asset to have these types around. This has worked – I hardly ever get bad cheques. I make certain my customers can afford to gamble first. Anyway, few transactions take place here – they can pay later if they like. It's all done on paper."

What about protection racketeers we have all heard so much about recently? Has he been approached? "I know nothing of strong-arm methods here," he said. "I have never had any trouble, I only know what I read. The only stir I have seen is someone spilling a glass of water. One always reads of scuffles in some pool room where they play rummy, but nothing like that has reached me. I never visit other gambling clubs. I go to the country and breed Alsatians, Hertfordshire, to be exact."

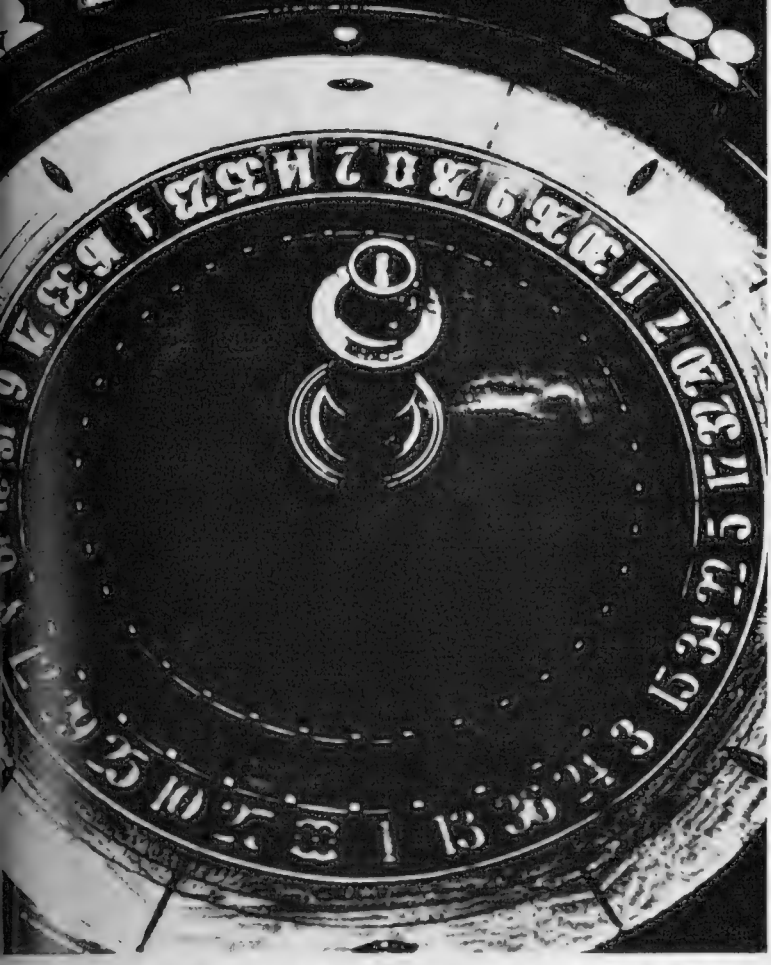
Most of his profit, he says comes from membership. "There is also a big profit in gambling, I admit." Standing up clad in pyjama trousers Steiner said with dignity: "It is vulgar to talk of figures. I don't know how much I make, but I can say I have had money a thousand times. And been broke a thousand times. Money is a commodity. I don't remember how much I have won or lost."

He interrupted himself. "Isn't Sinatra great? That man is perfection; he is unique. Bing Crosby once said 'A singer like Sinatra comes along once in a lifetime – it's a shame it had to be mine'."

Back to gambling again, and Steiner groans: "I must be pregnant. I'm gonna need that holiday. Anyway, in the early days everyone went wild to gamble and there were much higher stakes than there should have been. Now they are bored and would much rather watch television. People gamble for recreation, which is right.

Millionaires

"I reckon that on the system of win one day and lose the next there must only be about £200 difference between me and my members. Perhaps there is an exception with the odd Texas millionaire who gambles higher. Another thing – possessions are not gambled here. The chap who lost his Ferrari in a game of cards – you're kidding? When people



noney a thousand times and been broke a thousand times'

gamble for things like that it gets ugly. I wouldn't allow it here."

His ambition is to bring up his three-year-old son "decent" and provide the boy with a good English education. "I'm looking around the public schools at the moment. I thought Winchester, or Gordonstoun."

In one foreign magazine Steiner was pictured relaxing in his superb bed with the caption – "The multi-millionaire Eric Steiner at rest." Appreciative of the vulgarity of the subject, he told me: "You know all this about being so wealthy is highly exaggerated. I'm successfully overdrawn and I have a good credit rating. For the effort and time I put into the club I sometimes wonder if it is worth while."

The church

His 10 brothers and sister, incidentally, all went into the church.

Later in his shady, green bar he said: "My brother is a priest. And I bet he goes to Heaven happier than me. He's got faith in God. So have I, but he has done more about it. I sometimes feel slightly guilty. I mean I spend £20,000 tax on my employees for a start. I spend money. My brothers and sister haven't got any. Okay, so they are happy and have achieved their perfection . . . like me, but sometimes you think. . . ."

We were joined by film producer John Shepridge, a friend, and one virile Alsatian dog. They were due to take their dogs for a romp in Hyde Park. "Hey, where you been?" complained Shepridge. "An hour ago we should have been in the park." Shepridge adds: "I want your restaurant."

Steiner: "What for?"

Shepridge: "For high-class bingo, you know. Something for the wives to do while their husbands gamble. We could have £10 slates. Your restaurant is just right."

And after a brief gossip they make off towards Hyde Park with the three dogs. Sheppidge's Alsatian is the son of the world champion says Steiner – and a gift from him.

Later that evening Steiner went to bed at eight o'clock, dreaming – he told me later – of his fortnight in Lapland, fishing, hunting and watching the midnight sun he left 30 years ago to make his fortune. He was woken by a telephone call let through by mistake. "I can't get back to sleep," he said drowsily, when I went into his room. He switched on a monitor television set to watch his customers at the tables downstairs. "Go and have a ball," he said. "David will show you round. Good night."

Quiet Indian

David turned out to be a young, quiet Indian, David Marklew, who manages the Pair of Shoes. It was 11.30 and the club was occupied by a handful of people.

The main gaming room is in the original oak-carved rococo style – 1760, Steiner had proudly proclaimed earlier. Hung with chandeliers and softly lit the Pair of Shoes reeks with opulence. "It is a quiet night," says David, noiselessly slipping through the club. "You'll find the most popular tables are blackjack and roulette. We never make much money from roulette – it is a poor table. We probably break even.

"Craps is good for us. Unfortunately, the English don't understand the game. It is mostly played by Americans."

Again the sweet voice of Sinatra and Sammy Davis Jnr crooned from the walls and curtains. It was pleasantly intimate and friendly. Voices were kept down and everybody knew each other. A thickly mink-clad, jewel-laden woman laughed, a short-skirted model climbed up and down from her stool, and the son of a tailoring chain millionaire threw dice. This was created by Steiner, the atmosphere, the clubbiness.

David showed me the superbly carved roulette wheel. "Made by Red Indians in America. Isn't it beautiful. You can hardly hear the ball move in the slot."

What about the gambling habits of members? "It is interesting you should ask. I can say that a gentleman is no longer a gentleman when he loses. It is funny how he can change. But it happens."

Money to David was not so vulgar that the subject was forbidden. "The most anyone has lost here is £10,000. But he was very rich – he probably didn't notice it. I think the most we have lost in one night was £5,000. Some people, though, spend only a few pounds here. That chap (the tailor's son) is small time – perhaps a couple of pounds."

SPEAK EASY - or how to learn French (or whatever) without tears

As more and more of the popular continental resorts become more like Blackpool than Blackpool, so do the one-time monolingual English become increasingly keen on improving next year's holiday by learning to speak the language of the country of their choice. There are, fortunately, an ever-increasing number of language schools starting up in the London area. Some are equipped with all the latest language laboratory equipment to make learning easy — others still believe that they can get good results with the more human touch. SHEILA FITZJONES reports.

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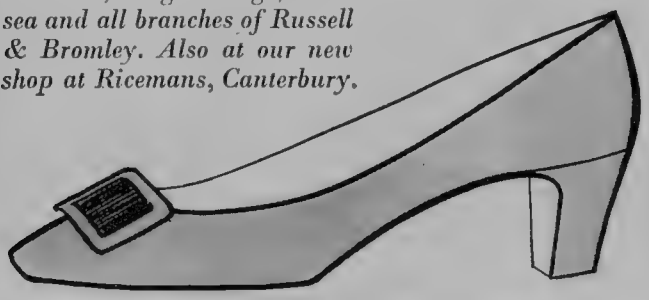

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Molho has added to his exclusive collection an attractive selection of inexpensive models. This beautiful 'Bunny' Snow Leopard coat is one example.

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HERE are addresses of some language schools in London with details of the methods of teaching and the different types of courses they run.

City of Westminster College, Francis House, Francis St, SW1. (VIC 4877/9)

The aim of this school is to run short, very intensive courses specially designed to assist business and professional people to understand quickly the language when spoken at normal speed by a native, and to carry on simple, intelligent conversation. Language is therefore taught as a means of oral communication. Any member of the public is welcome to take these courses if they have four, five or six weeks to spare, but vacancies tend to get snapped up quickly and it is advisable to enrol as early as possible.

The method used here consists of the modern aural-oral approach centred on fully equipped Language Laboratories. Size of each group is limited to 12.

Courses run for either four, five or six weeks full-time (Monday-Friday 9.30 am-4.30 pm) and students are expected to do quite a bit of homework. Cost of courses is £5 10s.

CITY OF LONDON COLLEGE, Moorgate, EC2 (MON 8112)

Runs a programme which includes day release courses – two hours daily for 12 weeks – in French, German, Italian, Portuguese or Spanish – £10. These are basic courses in the *spoken* language and tuition is by audio-visual methods with approximately one-third of time spent on language laboratory work. No previous knowledge of the language is necessary. (These courses start in September, January or April.) They also run various types of lunch-hour classes and evening classes (two hours per week for three terms: £2 10s.

INSTITUT FRANCAIS Queensberry Place, SW7 (KEN 6211)

The programme at the Institut includes conversation circles, audio-visual classes for beginners, including use of the language laboratory (long and short courses – day and evening).

Fees for year 1966/7 were not released at the time of going to Press but they will be increased slightly on last year's fees. Examples of these were: Evening classes for intermediate students – £8 for academic year (October-June – four hours' tuition per week); intensive audio-visual course of 15 weeks' duration (three hours' tuition five days a week) – £40; conversation circle – one evening a week for 32 weeks: 8 guineas.

The Linguists' Club, Niddry Lodge, Holland St, Campden Hill Rd, W8 (WES 09[illegible]9) and Chester Close, 20 Grosvenor Place, Hyde Park Corner, SW1. (SLO 9595)

The motto of the club is *"Se comprendre, c'est la paix"* and the aim of the club is to promote international friendship through the study of languages. Keynote is informality and the only rules are that members should have some slight knowledge of a language other than their own.

Daily conversation groups are held every afternoon and evening in French, German, Italian, Spanish, Portuguese, Russian, Dutch – and English for foreign students. Other languages are included according to demand. The club does not run organised language classes, but you can take private lessons which cost £13 for 12 lessons for the more usual European languages; £16 for 12 lessons in languages like Russian and modern Greek, and 20 guineas for 12 lessons in way-out languages like Japanese and Siamese.

LEARN WHILE ASLEEP through the Sleep-Learning Association, 14 Belsize Crescent, NW3. (SWI 6160)

This association has prepared special holiday language tapes in French, Spanish, German and Italian for 5 guineas each. They say it is possible to learn to speak a new language from scratch in five weeks.

You will need to invest in a time-switch, pillow speaker and conditioning tape which should cost you about £14 14s. Plus a tape-recorder.

BRIDES OF THE WEEK

Right: Miss Susan Jane Peterson, elder daughter of Mr A V Peterson, CB, MVO, and Mrs Peterson of Canonbury Grove, N1 and The Gatehouse, Folkingham Castle, Lincolnshire, married Mr John Spencer Killick, son of Mr H S Killick, MC, of Oxfordshire, and Mrs M E Killick of Branksome Park, Poole, at the Queen's Chapel of the Savoy, London. The couple are in the South of France for their honeymoon and will return to live in London.
Picture by Portman Press Bureau.

Below: Camilla, only daughter of Brigadier A G Drake-Brockman, OBE, and the late Mrs F F McOustra, of Spaxton, Somerset, was married to Mr Allan Abbot-Anderson, only son of the late Mr Derek Abbot-Anderson and Mrs J Abbot-Anderson of Fernhurst, Surrey, at St Paul's Church, Knightsbridge.
Picture by Kensington Press Agency.

Above: Miss Susan Evelyn Woodward, only daughter of Mr and Mrs Nial Woodward of Hemel Hempstead, Herts, was married to Mr Peter McLaren, eldest son of Mr and Mrs Matthew McLaren of Watford, at St John's Church, Boxmoor. The couple are honeymooning in Malgrat, Spain.
Below: Miss Valerie Cliff was married to Mr Patrick Cocklin at All Saints' Church, Battersea. They will be spending their honeymoon in Ireland and will then be living in London. The bridegroom is a freelance fashion photographer.
Picture by Rodrick Delroy.

Above: Mrs Beryl Rowe, daughter of Mr and Mrs W Lowry of St Mawes, Cornwall, was married to Mr Donald Bouldstridge, son of Mr and Mrs W W Bouldstridge of Ratton, Eastbourne. They are spending their honeymoon in Spain and Portugal.

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THE MINISTRY

The BBC has long had a reputation for engulfing a mass of individuality and talent in its labyrinthine vastness - a phenomenon pointedly depicted in Frank Marcus's *The Killing of Sister George.** KARIN HART talks to a range of BBC employees and veterans, and discovers other pointed parallels.

Sound mixer at work in the BBC Television Centre. Studio broadcasts are particularly richly endowed with technicians.

SOME 21,000 full-time employees inhabit the BBC; another 3,500 are employed in its external services and there are hundreds more working part-time, as performers, or on single-programme contracts. This sizable population is housed from the huge Shepherd's Bush stronghold of the Television Centre to the less formidable structures like Lime Grove, Acton, Riverside, and outlying or regional studios and theatres.

Mrs Mercy: There's BH! You can see Broadcasting House from your window – isn't that . . . *super!* To have that reassuring presence brooding over you . . .

No wonder people have been known to find a home in the BBC . . . it has a capacity to be about as homely as a community the size of Aylesbury

One assumes that, like any desirable home, the BBC must have its own special atmosphere; home-hunters invariably keep in mind things like the mood and influences of their nest.

What sort of atmosphere *does* exist inside the BBC?

The predominant humour would seem to be that of its pervasiveness. Consider the BBC's influence on the thinking of Britons from John o' Groat's to Land's End (and points beyond). Regardless of the intermittent doubts and uproars raised by politics and the Press, the basic attitude of an average telly-watcher or wireless-listener is one of relative trust.

One wonders how intense this same vast influence must be on the brood of 25,000 right under its wing. Veteran Malcolm Muggeridge confides wryly: "In conversation with me years ago, George Orwell mentioned that the BBC was the 'Ministry of Truth' . . . and that's the way I always think of it."

A BBC director, describing internal attitudes, said: "Of course, it's obvious that some of us are brainwashed." And, as if to demonstrate, shortly thereafter a producer, enumerating the merits of recording a programme, said "*If* this idea doesn't come off, it's OK. We're covered—because it isn't scheduled to appear for months. But we don't publicise that the BBC makes mistakes."

Infallibility is a dangerous illusion to entertain, and a difficult one to maintain; but it seems a common hazard among colossal organisations.

Speaking to employees, one finds the major atmospheric trait they are *aware of* is that of security. An employee refers to his niche "at the BBC" the way most people talk of a warm fireside on a wintry night. Said one: "It's a very good thing against what's outside."

Reportedly, this security is no illusion. The consensus of opinion is signalled by a producer's assistant's comment as she mulled over the intricacies of the Television Centre with a whisky and soda on the roof-top club "To be sacked is very rare. If someone isn't adequate, then usually there's simply a reshuffle" (Yes, one *can* be transformed from a nursing sister to a talking cow in a matter of days).

Ned Sherrin, formerly with David Frost on BBC's *Not So Much a Programme, More a Way of Life*," commented that in this respect "it so easily becomes a rest home for retired artists." But he continued "It's purely subjective. I think the BBC *is* reassuring, actually, I know 'pro' is duller than 'con' but I thought they were splendid to work for." Sherrin is now producing for Columbia Pictures.

George Spenton, director of BBC-2's *Out of the Unknown:* "We've acquired a new breed of artist."

Secure as the way of life may be, it is also vastly impersonal. Take for example the case of a single programme production: on an outside broadcast, the home team may be assigned any one of eight technical teams, consisting of a dozen or more technicians usually based in Acton. On a studio drama broadcast, a director may come up with any one of *eighteen* such crews.

Said one director: "It's so vast now. You used to know, say, 'George' and 'Harry' on props. You could ring them up and get a three-legged chair in a flash if you needed it. But not now. Now it's a complex system."

Mrs Mercy: We live in a violent world. Miss Buckridge. It's the policy of the BBC to face up to realities.

Certainly pay is not the prize that wins devotees to the BBC. Reportedly, wages are only comparable to or lower than those of independent companies.

But prestige seems to be another consideration altogether. Said Nick Barrett a reporter for *World at One*: "It's rather like saying you know the Queen to say you're in the BBC. Even people who are not particularly simple are impressed."

While prestige is not such a dangerous illusion as infallibility, it must be an equally difficult one to maintain, especially in an era when independent networks and pirate-radio can draw neck-and-neck with the Corporation.

But that very era also signals the changes that the entire communications industry is undergoing. Changes bring opportunities – and opportunities there *are*, at the BBC or anywhere else. Take a reading from the amount of new blood about – one gets the impression that these days there is a lot of that at the BBC. One producer cited the youthfulness of Michael Peacock, Controller of Programmes, BBC1, and David Attenborough, Controller of Programmes, BBC2, as adequate proof of modernity.

But television director George Spenton, currently on BBC2's *Out of the Unknown*, explained more fully: "Now we've acquired a new breed of

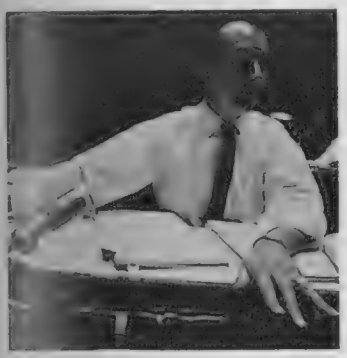
***Published by Hamish Hamilton at 12s 6d; from which the Mrs Mercy and Miss Buckridge quotations are taken.**

OF TRUTH

artist throughout, I'd say. Take, for example, the cameraman who's a cross between a stage and a film artist these days."

In assessing today's television personnel, the feeling is that one must consider the development of techniques in recent years. Presumably, newcomers to the field can easily acquire a basic groundwork that was not available to their predecessors: consequently, both new blood and experienced old-timers are free to take a more creative approach in ideas.

In this vein, one could assume that fresh ideas are characteristic of the BBC, be it in television or sound broadcasting. It is somehow contradictory, then, to hear producers like John Vernon speak of the routine perennials they



Sound supervisor Hugh Barker symbolises professionalism on which so much depends.

produce. But he explains: "Only certain topics are perennials. Then other suggestions are contributed from outside – like the Georgian State Dancers. That idea came from the troop's impresario, Victor Hochhauser. Naturally, it's the producer's job to come up with the odd idea, too.

"Of course, producers should be open to their subordinates' ideas as well – but we're *not*

Sister George: It's the BBC . . . they're driving me mad!

open to having our ideas diluted. This business of 'perennials,' though, is explained by the fact that we're talking about *my* job, which is Outside Broadcasting – and that's mostly reportage. The artistic few among us are usually *not* in OB."

From the studio end of it, a drama director comments: "You have to be mad to work here – the complexities are so enormous. It takes years to learn – and *experience* is the thing! A lot of the new ones make outrageous demands."

Another director spoke of ideas with reference to censorship: "We never get a flat no these days, but there are matters of taste. One production recently had a scene where a fellow romped in bed with a 65-year-old woman – we never thought it would get by, but it did.

"If an idea is accepted by the head of a main programme output group, then it gets pretty standard acceptance the rest of the way up the line. Most drama ideas, whether they're plays, series, or serials – originate at the BBC anyway."

Over the whole subject of ideas broods the history of allegations from outside that ideology at the BBC is masterminded. There was the day *The Archers* were accused of being "blatantly biased against the Government." Earlier this year a spokesman for the Screenwriters' Guild complained that BBC script-editors were merely "effective lightning conductors for whatever views happened to be in force at the top of the hierarchy."

Mrs Mercy: Leave it to the BBC. We know best about these things.

Screenwriter-producer Irene Shubik commented: "I think we're very lucky in this country and at the BBC." Within the family, the feeling seems to be that generally the creative mood is modern, progressive, and wide open.

Said Ned Sherrin: "I know I couldn't have done the shows *I* did – for America, for cinema, for independent television, *whatever*! – unless for that great mass-medium organisation. Looking back, the shows may seem mild; but in the context of the time they *were* progressive."

Aside from the question of creative freedom, there are other atmospheric conditions

Concentration reflected in the face; the TV screen reflected in the glasses. Attention to detail must be meticulous.

inside the BBC. Take, for example, "wave-lengths." BBC employees speak in very sober tones about these. If a colleague is not on the right one (that is, a vision-mixer on the same wave-length as the drama director, a producer on the same one as his TM-1, a rigger-driver as his cameraman, and so forth) he risks severe scrutinisation. To hear it told one is hard pressed to imagine when they actually *speak* to each other, let alone fall into the trap of voicing the off-beat idea.

Mrs Mercy: There's been some agonising reappraisal over *Toddler Time*.

Competition is also in the air at the BBC; departments compete for coverage, programmes compete for ratings and viewing-times, people compete for parts for promotions. (Sometimes the wires even get crossed, and a department guns for a single programme, or one person takes on a whole department.)

Ned Sherrin, billed as "the man who probably went before the governors more than any other producer," said: "But the wealth of good intentions creates ameliorating circumstances. There is probably a larger proportion of well-meaning people in the BBC than in any organisation I know. Of course, you *can* run into a complete nit – and then it gets pernicious – but the whole idea is one of good intentions."

As anywhere, working pressure, too, creates atmospheric static, especially on actual recordings and broadcasts. An events producer explained that the unusual intensity of it at the BBC is due to the fact that each person is inordinately and instantaneously dependent on the professionalism of someone else. Whispered George Spenton as he passed a TM-1 on a recording: "There's always edginess, and

Mrs Mercy: We don't joke about things like that at the BBC.

you accept it – because you know it's a way of expression."

Yes, the complexities of the organisation are fraught with complexes. The question becomes almost philosophic – a matter of the individual against the system.

But, of course, we've been talking about *inside* the BBC. The system can't affect us here on the outside – can it?

A suggestion from outside the hive that came off – televising the Georgian State Dancers.

The BIG MATCH

Fashion by
SARAH DRUMMOND, NORMA MORICEAU and MARGARET DREYFUS
Pictures by
ALLAN BALLARD
Sibylla's hair by
Jon at Jon, Marc and Paul,
30 Dover Street (GRO 7436)

Autumn is a restless in-between time, when nature leaves a backdrop of dull skies, cool days and burnished gold and brown autumn leaves; a time when jersey and lightweight wool come into their own; an age of mix and match, kilts and sweaters, crochet stockings, berets and heavy Gucci brogues. The *colour* is open, with an accent on purple, aubergine, purple and more purple. The look is total. Everything matches. Berets and balaclavas top the look. No longer is it necessary to hunt for ever for pretty shoes – it's definitely an open season, with pure pinks, sunshine yellow, apple green and pastel patents. Camel, the most adaptable colour, is also a heavy favourite for accessories.

Left: Camel striped suit by Roger Nelson 22 guineas, with camel collar and front, from Harrods and Simpson. Harrods, Knightsbridge (SLO 1234); Simpson, Piccadilly (REG 2002).

Right: Autumn sunset hues of pink and orange by Jan Stevens. Orange corduroy skirt and Viyella printed orange and pink shirt. Both at eight guineas from Woollands 21 Shop and the Victoria and Albert Boutique. Stone lace-up shoes by Elliot £6 9s 6d. The Victoria and Albert Boutique, 28-29 Victoria Grove, W8 (KNI 0552); Woollands, Knightsbridge (BEL 6000); Elliot, Bond Street (MAY 3644) and 48 Brompton Road, SW3 (KNI 0333).

Misty RAF blue military trouser-suit by Bagatel, 24 guineas at Woollands. Also available in navy and camel. Long line jacket with epaulettes, and wide trousers which can be worn with turn-up cuffs. Black crocodile shoes from the John Smith collection, 5½ guineas at Fenwick and Peter Robinson. Fenwick Ltd, New Bond Street, W1 (MAY 9161); Peter Robinson, Strand (TRA 7890)

Huge brocade trousers in red, with a double row of ostrich feathers at hem, and matching narrow top by Georgina Linhart, 45 guineas at Woollands. Red globe earrings, 12s 6d; pearl and gold ring, two guineas. Both from Harrods.

The prettiest glitter party dress from Palisades, 8¼ guineas, in white organdie with interwoven silver bands. Silver satellite earrings from Harrods, £1 11s 6d. Palisades, 26 Ganton Street, W1 (REG 4106).

The BIG MATCH

Perfect for a cool day – brown wool dress with purple overchecks and purple bands at the collar; sleeve cuffs and hem at Wallis from the end of September. Approximately seven and a half guineas. Wallis: 217 Oxford Street (GER 1527); 490 Oxford Street (MAY 2171); 13 Brompton Road, SW1 (KNI 1368).

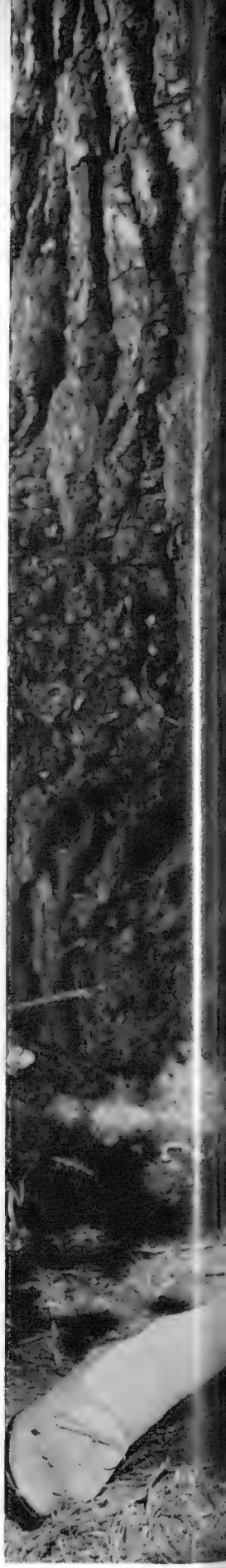
The BIG MATCH

er crochet moonray dress by Clobber, 15 guineas, also lable at Bazaar. Silver planet earrings from Harrods, 1s 6d. Silver kid shoes by Elliot, £5 15s 6d. Clobber, kheath Village, SE3 (LEE 2120); Bazaar, 46 Brompton d, SW3 (KNI 6771).

Autumn haze coat-dress by Veronica Marsh, in stone-grey and khaki, 12½ guineas at Vanessa Frye, 6f Sloane Street, SW1 (BEL 1909).

Amid the forest green, a purple suit with welted waist, by Louis Feraud at Andre Peters, 29½ guineas from Nora Bradley. Purple stockings, 12s 11d by Morley from Army & Navy Stores, and Harrods. Pink crochet beret, two guineas from Women's Home Industries. Army & Navy Stores, Victoria Street, SW1 (VIC 1234); Women's Home Industries, 11 West Halkin Street, SW3 (BEL 3027); Nora Bradley, 69a King's Road, SW1 (FLA 5363).

Pillar-box red coat with white trim by Louis Feraud, at Andre Peters, 22 guineas from Miss Selfridge. Scarlet and white crochet beret, two guineas, matching scarlet stockings, four and a half guineas, both from Women's Home Industries. Beige suede boots with patent toe, six and a half guineas, from Elliot. Miss Selfridge, Duke Street W1 (MAY 1234).



The BIG MATCH

ntrast of colour – camel and scarlet coat by Louis raud, at Andre Peters, 25½ guineas from Woollands. Worn th Yves St Laurent scarf, seven guineas, from Charles urdan. Russet casual shoes, five guineas, from the John ith collection at Fenwicks. Charles Jourdan, 10a Old Bond reet, W1 (HYD 0871).

Top right: Grey blanket-coat with side buttoning, white insert across the chest and welted white bands on cuffs, welted stand-high collar, 26½ guineas, by Louis Feraud at Andre Peters. Available from Woollands. Beige balaclava, three and a half guineas, from Womens' Home Industries.

Above: Double-breasted red Tweed coat, by Louis Feraud at Andre Peters, with red cuffs and cadet collar, 25½ guineas from Miss Selfridge and Tracy. Red Kangol beret, 10s 6d, at all leading stores. Tracy, 70 New Bond Street, W1 (MAY 3652).

How you can score in the BIG MATCH

Here is a run-down on what is available, where you can buy it and how much it will cost—
to help you get into the matching fashions for autumn:

BERETS are available at most stores in every conceivable colour. **Fenwicks** have the Dior beret at 39s 6d which has a spiral coil on top. Also at Fenwick—short waist skinny sweaters at 49s 6d with matching kilts at 4 guineas in Guardsman red, etc.

For shoes the pressure is on patent. KURT GEIGER offer a palette of colours. The shape is high cut, close fitting with low squat heels. Also interchangeable buckles. Boots are leg hugging and knee high.

Woollands have imported exclusively from Italy, a range of camel handbags in leather, patent and suede, and also offer the newest shape—the square vanity box and mini-Gladstone bag, priced from 9 guineas. Simpson are teaming crocodile and leather, in matching and contrasting colours; the bags range from 8 guineas.

At **Charles Jourdan**—large metal buckles—navy and dark-red patent, rounder, thicker toe, low square heel. Bright metallic or soft pearl patent. For evening lamé silver and gold; also silver kid sling backs. **Anello & Davie** made all the shoes for the film *Doctor Zhivago* and are pushing the high Zhivago boot, high, tight and laced—mainly suede, but some patent. Also some boots with Cuban-style heel.

OLIVER GOLDSMITH have a new winter range of glasses, the accent on metal frames across the top and oval shapes in various colours ranging from 6 guineas.

Biba's are making everything to mix and match. Starting from the inside-out with bras and pantie girdles at 2 guineas and petticoats at 22s 6d, all to match; masses of little jersey dresses, large felt hats to match; long capes, cloaks and coats—mainly in prune, purple and lilac; also tights dyed to match.

At ANNACAT, rich velvet trouser suits, all in great colours with contrasting linings which show in the wide sleeves. For evening Castan Moroccan robes, again in velvet, with dashing lining and braided along collar and cuffs. Approx: £20.

Silver for evening—everywhere. **Harrods** have the best silver planet jewellery and are carrying the silver and gold look through to *après ski* wear.

WALLIS—great little wool dresses and smashing silver evening wear. Mary Quant silver stockings plus exotic silver eye dust.

The semi-military look is one of the best this season. With long moulded jackets—high back belts, wide pants, some with or without turnups. **Women's Home Industries** for crochet berets and matching stockings, the best thing being the balaclava—looks great, is warm and saves your hair. Wonderful colourful fur for this winter to brighten up the cold gloomy days.

JOHN LEWIS have stockings to go with outfits, in more and more unusual weaves, from white pattern cobwebs to herringbone and silver and gold glistening for evening. All from 11s 9d to 21s. They also have a wide selection of colourful scarves by Pat Alback in kingfisher blue, plum jade and pink, in stripes or flowered. Also lightweight wool scarves with fringed edges at 14s 11d. In the skirt department there is a new section for the young, with matching outfits, dresses and coats. They also have copies from Paris by Gonelle at 21½ guineas; also copies of Nina Ricci and Valentino in Rome.

Susan Locke has some exciting new clothes. Trouser suits with long jackets in bright-coloured tweed with velvet collars, hipster trousers slightly flared. Most of the dresses are in light wool, unfitted, Empire line, with either wide or puffed sleeves, with caps and Avenger-type stockings to match. Also crochet watch bands in all colours to match your outfit at 12s 6d.

TONY ARMSTRONG, who have just redecorated their boutique, have a very gay collection in silver, park green and pink, lots of little dresses in jersey, new separates, beautiful evening dresses and lots of thick chunky corduroy culottes and suits.

Harvey Nichols have imported resort wear from Italy ranging from swimsuits to long evening skirts and tops in silks, velvets and exotic tweeds. Also hand-loomed velvet handbags from Venice. Accessories have a geometrical look—silver and gold geometric jewellery and colourful geometric shoes, hats and handbags.

PETER ROBINSON have Gerald McCann furs exclusively in bunny and Orlando cat at 45 guineas, plus exclusive black and white pearl jewellery ear-rings 15s 6d; rings 10s 6d. The colour they are promoting this season is jade and a close second—black and white. Suits co-ordinate, skirts and jumpers mix and match—topped with little caps. Trouser suits have long semi-fitted jackets, approximately 14 guineas. Evening Jama suits in Dicel from the Top Shop—5 guineas.

Bazaar have delightful jersey dresses with a zip down the front in bright fashionable colours for 9½ guineas; also berets and scarves from Italy in red, black and cream. The trouser suits are similar to hacking jackets, single breasted with slits at the back; also in whipcord in black, mustard and purple from 22 guineas.

PALISADE has superb long skirts with double-breasted jackets in gold brocade from 15½ guineas; also satin levi suits with studs all over at 10½ guineas in black and beige. Suits vary from corduroy mid-calf length skirts at 11½ guineas to tweed coats with either pleated skirts or trousers with a cap to match; also little ruched dresses in flowered print at 6½ guineas. Fur ranges from white fur suits with very short skirts at 10½ guineas to brown beaver coats with rounded hem in front at 12½ guineas.

Jaeger have a great new colour story in their Shetland, cashmere and lambswool sweaters from 69s 6d with a checked skirt to match at 5 guineas; also Shetland and cashmere dresses. For the evening long Ottoman coats at 31½ guineas with matching skirts at 9½ guineas; also lovely long-sleeved crepe blouses with a polo-neck at 6½ guineas.

YOUNG JAEGER have new red, white and blue jacquard dresses; also cardigan suits, knitted trousers with jumper tops at 14½ guineas, and black knitted dresses with pleated skirts at 6½ guineas, with matching stockings of course.

Fortnum & Mason have the most exquisite fur coats in the most delicate shades of pink and blue; also an exotic Chilian fox jacket with suede sleeves and collar at 109 guineas. And pure silk shirts with long skirts by Emilio Pucci.

RUSSELL & BROMLEY boots vary from suede at 59s 11d to rubber boots in the gayest of colours—red, yellow, blue and camel, down to short boots in maroon, and maroon and white checks. The shoes are mostly squared-toe with rounded corners in patent and real leather, with or without buckles.

Elliots have the most dashing short and long silver boots; also leather and suede in the gayest of colours. The little girl look is very much there with strap and bows and silver disc buckles all with chunky heels and matchbox toes.

Whoosh! It's another big Breakaway conquest!

They say the first Breakaway girl came over with the Conqueror—bet she never had the advantage of this Laddies trouser suit containing stretch 'Bri-Nylon'. This one can't wait for the action! Battle colours: emerald, wine, mustard, anglo-saxon royal. About 12 gns. Write to: Laddies Sportswear Ltd., 320 Regent St., London, W.1.

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HOW TO BE A COMPLETE LONDON LIFER

Cultured – or just a culture snob?

The fourth in a series of lighthearted quizzes designed by ROGER BAKER. This week: mainly on the theatre.

1.
Would you go to the Royal Opera House for:
(a) Franco Zefirelli's *Lucia di Lammermoor*?
(b) Joan Sutherland's *Lucia di Lammermoor*?
(c) Donizetti's *Lucia di Lammermoor*?

2.
Curiously, you find yourself in the stalls watching *The Mousetrap*. In the interval you are most likely to be heard saying:
(a) "Robert thought it would be such fun"
(b) "I seem to have missed the reviews of this last Sunday"
(c) "Fancy, George and I came on our honeymoon, and now Lydia's 10!"

3.
You are going to the Royal Ballet. For the eighth consecutive time *Les Sylphides* begins the programme. You:
(a) don't really notice until the curtain goes up
(b) stay in the bar until the last interval, sneering lightly at the television relay
(c) sit in hope, and complain in the interval about programme building

4.
You are at the Gala Premiere of *The Bible* and come face to face with Ava Gardner. You say:
(a) "Cor!"
(b) "Oh yes, *you* were Abraham's wife, weren't you? We thought it was ex-Queen Soraya"
(c) "May I have your autograph, please?"

5.
During Bartok's *Concerto for Orchestra*, do you:
(a) Listen with your eyes closed, making perhaps the odd groan or heave?
(b) Count the number of women in red cardigans in the auditorium?
(c) Follow a score?

6.
Annigoni says he's *got* to paint you. You say:
(a) When?
(b) How much?
(c) You must be joking

7.
You engage one of the following people in conversation at a party. Which would you boast about the following day:
(a) David Hockney?
(b) Moira Lister?
(c) Bryan Forbes?

8.
Why did you, or would you, go and see *Charlie Girl*:
(a) Because Anna Neagle was so wonderful as Queen Victoria?
(b) Because it started to rain as you were passing the theatre?
(c) Because you are interested in the choreographic development of the British musical?

9.
What do the names Kasmin, Heim and Grabowski mean to you:
(a) A balancing act you saw at the Metropolitan, Edgware Road in 1947?
(b) Three more interpretations of *Yesterday*?
(c) A bit of visual excitement?

10.
There is a crowd with autograph books at the ready waiting outside the stage door at Covent Garden. Do you:
(a) Borrow a biro and join them, hoping it's Callas?
(b) Watch from a discreet distance?
(c) Walk on by?

11.
Tick off each of the following things that you have seen this year:
Little Malcolm; the Aubrey Beardsley exhibition; *Cul de Sac;* the Kirov ballet; the Cleo Laine recital at St Pancras; Lee Marvin in the street; *The Prime of Miss Jean Brodie;* less than three spy films; more than two films with Sophia Loren in them; Danny La Rue at his night-club

12.
Tick off the following things that you have done:
Been to the Cameo-Poly; seen a ballet without Fonteyn or Nureyev in it; stood in the arena for a Promenade concert; thought Merle Park was a station on the Underground; seen at least three plays/films/exhibitions before they are reviewed in the Sunday newspapers; asked a ticket agency to recommend a show; queued for a major exhibition at the Tate; bought tickets from a tout outside any theatre; been to a first recital by a new young instrumentalist at the Wigmore Hall; booed at Covent Garden

HOW TO SCORE

1. (a) 2 (b) 2 (c) 5
2. (a) 2 (b) 5 (c) 0
3. (a) 0 (b) 5 (c) 2
4. (a) 0 (b) 0 (c) 0
5. (a) 2 (b) 0 (c) 5
6. (a) 5 (b) 2 (c) 0
7. (a) 2 (b) 0 (c) 5
8. (a) 2 (b) 5 (c) 0
9. (a) 0 (b) 0 (c) 5
10. (a) 0 (b) 2 (c) 5
11. count one mark for each tick
12. add two marks for the first and each alternate thing; deduct two marks for the second and each alternate thing

HOW YOU RATE

Over 55:
Sometimes you like to be In at the expense of comfort or taste, but you are well informed, interested and knowledgeable

40-55:
Wide range of interest, fairly discerning and quite willing to miss something that doesn't interest you

25-40:
Something of a cultural snob, going to the right things usually for the wrong reason

Under 25:
Pretty shameful; but, to be fair, maybe you *do* have to go to the end of the Northern line and then catch a bus home.

MAKE A DATE

SUNDAY 18 SEPTEMBER

Carnival: Pageant and Fairs at Notting Hill; theme, "Notting Hill, Past and Present" (until 24th).

WEDNESDAY, 21 SEPTEMBER

Theatre: Opening night of *Three Men of Colverton*, by David Cregan. Royal Court Theatre (until 15 October).

MONDAY 26 SEPTEMBER

Concert: Sir William Walton conducts *Façade*, with New Philharmonia Ensemble. Royal Festival Hall. 8 pm.
Theatre: Pre-West End release of new revue by Peter Myers, *The Telephone Number of the Theatre We're Going To*, starring Moira Lister, David Kernan, Amanda Barrie. Wimbledon Theatre.

THURSDAY 29 SEPTEMBER

Film: Première of *After the Fox*, with Peter Sellers, Britt Ekland, Victor Mature, Vittorio De Sica. Odeon, Leicester Square.

MONDAY 3 OCTOBER

Show: Horse of the Year Show. Wembley (until 8th).

THURSDAY 6 OCTOBER

Film: Gala première of *The Bible . . . In the Beginning*. Coliseum (Cinerama) Theatre, St Martin's Lane.
Sale: Fine lithographs and drawings by Toulouse-Lautrec. Sotheby's. 11 am.
Theatre: Opening of *The Rivals*, with Sir Ralph Richardson and Margaret Rutherford. Haymarket Theatre.

FRIDAY 7 OCTOBER

Concert: Yehudi and Hephzibah Menuhin giving the first of three recitals, comprising complete cycle of Beethoven's violin sonatas. Royal Festival Hall, 3 pm (other recitals on 10 and 14 October).

SATURDAY 8 OCTOBER

Exhibition: Paintings, drawings and ceramics by Roualt. Tate Gallery (until 13 November).

WEDNESDAY 12 OCTOBER

Opera: Opening of two cycles of *Der Ring des Nibelungen*; Hans Hotter production with Georg Solti conducting (until 5 November).

FRIDAY 14 OCTOBER

Concert: Guitar recital by Segovia. Fairfield Hall, Croydon. 7.45 pm.

SATURDAY 15 OCTOBER

Jazz: Modern Jazz Quartet at Royal Festival Hall. 6.15 pm & 9 pm.

THURSDAY 27 OCTOBER

Film: Première of *What Did You Do in the War, Daddy?* starring James Coburn. Leicester Square Theatre.

MONDAY 31 OCTOBER

Film: World première of ballet film *Romeo and Juliet*, starring Margot Fonteyn and Rudolf Nureyev. Festival Hall. 8 pm.

THEATRE

Last week I tended to go on a bit about the Cole Porter show at the Criterion. I felt it could have been a spectacular evening, but that it failed through inept treatment. But I did enjoy the good vocal delivery of the cast, their ease in dance routines and general confidence.

All of which reminds me that we haven't seen a decent revue in the West End for long enough. Perhaps the last good one was *Living for Pleasure*, with Dora Bryan in top form. More recently *Six of One*, also with Dora Byran, had a fair success. But apart from the undergraduate (if clever) *Wait a Minim*, there has been none. There is a place for revue in the theatrical scheme of things; witty, fast, frivolous, a revue can be a vehicle for a star performer (Hermione Gingold, Kenneth Williams, Joyce Grenfell); it can be a pleasant after-dinner entertainment. And yet, the revue seems to have almost disappeared.

Certainly the quality of revues one remembers over the last few years has been pretty dreary. There was a show

"Night is For Delight," a revue directed by Laurier Lister, opens at the Yvonne Arnaud Theatre, Guildford, on 19 October.

called *The Lord Chamberlain Regrets* – one suspected the only regret was that he was able to pass it for the stage. There was *On the Avenue*, which had a lot of laughs, but a lot of lead. *Six of One* had a couple of inspired numbers, but also some insipid ones.

But now it looks as though there is going to be a revue revival this autumn. This week Michael Codron (who put on *Share my Lettuce*) brings *Four Degrees Over* into the Fortune Theatre. This is another graduate revue, stemming from Oxford, and was spotted at this year's Edinburgh Festival. The people in it are Adele Weston, Bob Scott, David Wood and John Gould, who have all helped to write it. This was the set-up that impressed Richard Burton and Elizabeth Taylor enough to urge them to lend support.

Later in the month, Peter Myers' new revue arrives. The title will be the telephone number of whatever theatre it goes to. (When it is at Wimbledon from 25 September it will be called *Dial – Wimbledon 3319*). The cast is headed by Moira Lister, Leslie Crowther and David Kernan, and also features Amanda Barrie, whose appearance as a conjuror's assistant in *Six of One* repeatedly stopped the show.

roger baker

WEST END

openings

Th 15 Sept: **FOUR DEGREES OVER.** Fortune, Russell Street, WC2 (TEM 2238). Oxford revue. Dir: John Cox. Des: Barry Kay. Cast: Adele Weston, Bob Scott, David Wood, John Gould. 8.30

Mon 19 Sept: **THE IMPORTANCE OF BEING OSCAR.** Theatre Royal, Haymarket, SW1 (WHI 9832). One-man show by Micheal Macliammoir. Until Sat 24 Sept: 7.45. Sat Mat: 2.30

Wed 21 Sept: **THREE MEN FOR COLVERTON.** English Stage Company, Royal Court, Sloane Square, SW1 (SLO 1745). Author: David Cregan. Dir: Desmond O'Donovan. Cast: Malcolmn Pierney, John Shepherd, Leonard Sachs, Marjorie Mason, Natasha Pyne. First night: 7.0. Subsequently: 7.30. Sat: 3.0

current

ALIBI FOR A JUDGE, Savoy, Strand, WC2 (TEM 8888). Andrew Cruickshank is the high court judge involved with the pretty wife of a man he's just sent down. 8.0 (ends 10.30). W: 2.30 (ends 4.50). Sat: 5.0 (ends 7.20). Opened 4 Aug 1965

ARSENIC & OLD LACE, Vaudeville, Strand, WC2 (TEM 4871). Pungent revival of deliciously

Adele Weston gives a touch of feminine relief in the Fortune Theatre's Oxford revue, "Four Degrees Over."

nasty comedy. Dame Sybil Thorndike and Athene Seyler stir the brew. 8.0 (ends 10.20). W: 2.45 (ends 5.5). Sat: 5.0 (ends 7.20). Opened 23 Feb 1966

BEYOND THE FRINGE, 1965, May Fair, May Fair Hotel, Stratton Street, W1 (MAY 3036). It's a bit behind it now, but even the 50th cast change pleasantly revives nostalgia for the good old days of satire. 8.40 (ends 10.50). Th, Sat: 6.0 (ends 8.10). Opened 15 Apr 1964

BLACK & WHITE MINSTREL SHOW, Victoria Palace, Victoria Street, W1 (VIC 1317). It would make a fair television show, this. 6.15 (ends 8.30); 8.45 (ends 10.50). Opened 15 May 1962

BOEING-BOEING, Duchess, Catherine Street, WC2 (TEM 8243). Peter Byrne (TV's Andy Crawford) juggles old school friend, three air hostesses and eccentric maid in and out of various doors. 8.0 (ends 10.10). W: 2.45 (ends 4.50). Sat: 5.15 (ends 7.20). Opened 20 Feb 1962

CHARLIE GIRL, Adelphi, Strand, WC2 (TEM 7611). Anna Neagle singing and dancing; Joe Brown and Hy Hazell ditto in a summertime Cinderella fable. 7.30 (ends 10.10). Th: 3.0 (ends 5.30) Sat: 5.30 (ends 8.0); 8.30 (ends 11.0). Opened 15 Dec 1965

COME SPY WITH ME, Whitehall, Trafalgar Square, SW1 (WHI 6692). Danny la Rue changes his drag a dozen times but Barbara Windsor does get a look in during the high camp routines. 8.0 (ends 10.30). Sat: 5.30 (ends 8.0); 8.30 (ends 11.0). Opened 31 May 1966

THE DECLINE AND FALL OF THE ENTIRE WORLD AS SEEN THROUGH THE EYES OF COLE PORTER, Criterion, Piccadilly (WHI 3211). Created and devised by Ben Bagley. Cast: Joan Heal, Travis Hudson, Barbara Evans, Bill Oddie, Rod McLennan. 1.45. Sat Mat: 6.30. Opened 27 Aug 1966

HELLO, DOLLY! Theatre Royal, Drury Lane, WC2 (TEM 8106). The transatlantic bombshell has become a touch cosy with Dora Bryan wow-wow-wowing. 7.30 (ends 10.0). W & Sat: 2.30 (ends 5.0). Opened 2 Dec 1965

AN IDEAL HUSBAND, Piccadilly, opposite Regent Palace Hotel, W1 (GER 4506). Author: Oscar Wilde. Dir: James Roose Evans. *Fin de siècle* morality among the Wildest epigrams, together with Margaret Lockwood, Richard Todd and Roger Livesey. 7.45 (ends 10.15). Th Mat: 3.0 (ends 5.30). Sat: 5.0 (ends 7.30); 8.30 (ends 11.0). Opened 13 Aug

JOHNNY MATHIS ENTERTAINS, Prince of Wales, Coventry Street, W1 (WHI 8681). 8.0. W & Sat: 6.0, 8.30. Ends 1 Oct

THE KILLING OF SISTER GEORGE, St Martin's, West Street, off Cambridge Circus, WC2 (TEM 2443). Hermione Baddeley is now the radio actress who loses her part, and Andrée Melly her lover. 8.0 (ends 10.25). Sat: 5.30 (ends 7.55); 8.30 (ends 11.0). T: 3.0 (ends 5.25). Opened 17 June 1965

THE KING'S MARE, Garrick, Charing Cross Road, WC2 (TEM 4061). Extended bedroom farce with the delectable Glynis Johns playing Anne of Cleves to Keith Michell's Henry VIII. 8.0 (ends 10.15). W & Sat: 3.0 (ends 5.15). Opened 20 July 1966

LET'S GET A DIVORCE, Comedy, Panton Street, SW1 (WHI 2578). Fenella Fielding, Hugh Paddick and Barry Foster in an admired English version of a Sardou comedy. 8.30 (ends 10.40). W & Sat: 6.0 (ends 8.10). Opened 26 July 1966

LONDON LAUGHS, Palladium, Argyll Street, W1 (GER 7373). London is actually a bit more sophis-

Micheal Macliammoir provides one of his famous cameos in "The Importance of Being Oscar."

ticated than this, but Jimmy Tarbuck is engaging, Harry Secombe booming and Anita Harris swinging. 6.15 (ends 8.30) · 8.45 (ends 11.0). Sat: 2.40 (ends 4.55). Opened 6 May 1966

THE MAN OF DESTINY and **O'FLAHERTY VC,** Mermaid, Puddle Dock, Blackfriars, EC4 (CIT 7656). Author: G B Shaw. Robert Kidd, Peter Gill. M & T: 8.40. W-Sat: 6.10, 8.40. Ends 15 Oct

THE MOUSETRAP, Ambassadors, West End, WC3 (TEM 1171). After 14 years, still a mystery. 8.0 (ends 10.30). T: 2.45 (ends 5.10). Sat: 5.0 (ends 7.30)

THE PRIME OF MISS JEAN BRODIE, Wyndham's, Charing Cross Road, WC2 (TEM 3028). Muriel Spark's dry, witty novel

Alfred Marks plays the heavy father against whom all his family rebel in "Spring and Port Wine," at the Apollo.

in a watery adaptation, but totally redeemed by Vanessa Redgrave. 8.0 (ends 10.15). W: 3.0 (ends 5.15). Sat: 5.45 (ends 8.0); 8.30 (ends 10.45). Opened 5 May 1966

PUBLIC AND CONFIDENTIAL, Duke of York's, St Martin's Lane, WC2 (TEM 5122). John Gregson, as a Tory minister, struggles with his conscience. Constance Cummings is his alcoholic secretary/mistress. 8.0 (ends 10.30). Th Mat: 2.30 (ends 5.0). Sat: 5.0 (ends 7.30); 8.15 (ends 10.45). Opened 1 Aug 1966

ROBERT & ELIZABETH, Lyric, Shaftesbury Avenue, W1 GER 3686). Musical version of The Barretts of Wimpole Street. Conventional in harmony and style, but as comfortable as hot chocolate at bedtime. 7.30 (ends 10.25). Th & Sat: 2.30 (ends 5.25). Opened 20 Oct 1964

SAY WHO YOU ARE, Her Majesty's, Haymarket, SW1 (WHI 6606). Ian Carmichael and Patrick Cargill have woman trouble, not aided by the insufficiencies of the telephone. M-Th: 8.15 (ends 10.25). F, Sat: 6.0 (ends 8.10); 8.45 (ends 10.55). Opened 14 Oct 1965

A SHARE IN THE SUN, Cambridge, Earlham Street (TEM 6056). Authors: Terence Kelly, Campbell Singer. Dir: Harold French. Cast: Jessie Matthews, Ron Randell, Alan Gifford, John Bentley, Gordon Tanner. 8.0. Opened 31 Aug

THE SOUND OF MUSIC, Palace, Cambridge Circus, W1 (GER 6834). The hills are alive with it, and not only that, they've been alive since 18 May 1961. 7.30 (ends 10.25). W & Sat: 2.30 ends 5.15)

SPRING & PORT WINE, Apollo, Shaftesbury Avenue, W1 (GER 2663). Bill Naughton's study of a family rebelling against the heavy father, who is Alfred Marks. Ruth Dunning is mother. 8.0 (ends 10.15). Th & Sat: 6.0 (ends 8.15); 8.40 (ends 10.55). Opened 19 Nov 1965

THE SQUARE and **LA MUSICA,** Jeanetta Cochrane, Holborn, WC1 (CHA 7040). Author: Marguerite

Duras. Dir: Milo Sperber. Cast: Amanda Reiss, Paul Gilard, Joanna Dunham, Sandor Eles. 7.45. Opened 25 Aug. Ends 17 Sept

THERE'S A GIRL IN MY SOUP, Globe, Shaftesbury Avenue, W1 (GER 1592). Barbara Ferris is a sweet little Chelsea bird who meets Donald Sinden, an up-stage cookery writer. 8.15 (ends 10.30). W: 2.30 (ends 4.45). Sat: 6.0 (ends 8.15); 8.45 (ends 11.0). Opened 15 June 1966

WAIT UNTIL DARK, Strand, Theatre, Aldwych, WC2 (TEM 4143). Honor Blackman returns to the stage as the blind wife of a photographer unwittingly involved in dope-peddling. 7.45 (ends 10.5). Th: 3.0 (ends 5.20). Sat: 5.30 (ends 7.50); 8.30 (ends 10.50). Opened 27 July 1966

YOU NEVER CAN TELL, Theatre Royal, Haymarket, SW1 (WHI 9832). Reasonably starry revival of not one of Shaw's most brilliant comedies, but Sir Ralph Richardson is virtuosic. 7.45 (ends 10.30). Sat: 5.0 (ends 7.45); 8.15 (ends 11.0). W: 2.30 (ends 5.15). Opened 12 Jan. Ends 17 Sept

REPERTORY

NATIONAL YOUTH THEATRE, Royal Court, Sloane Square, SW1 (SLO 1745). Until Sat 17 Sept: LITTLE MALCOLM AND HIS STRUGGLE AGAINST THE EUNUCHS. Author: David Halliwell. Dir: Michael Croft. Cast: Timothy Dalton, Diana Porter. 7.30. Th Mat: 3.0. Sat: 5.0, 8.0

ENGLISH STAGE COMPANY, Royal Court, Sloane Square, SW1

Margaret Lockwood stars in "An Ideal Husband," a tale of morality, currently at the Piccadilly Theatre.

(SLO 1745). W 21 Sept: See West End Openings

NATIONAL THEATRE COMPANY, Queen's Theatre, Shaftesbury Avenue, W1 (REG 1166). F 16, Sat 17 Sept: A BOND HONOURED by Osborne and BLACK COMEDY by Shaffer. The most controversial play of recent months paired with the funniest. 7.30 (ends 10.15). Sat Mat: 2.15 (ends 5.0)

M 19 Sept: OTHELLO. Olivier's greatest interpretation. 7.30 (ends 10.40). T 20, W 21 Sept: THE ROYAL HUNT OF THE SUN. Peter Shaffer's epic treatment of the Spanish conquest of Peru. 7.30 (ends 10.30). W Mat: 2.15 (ends 5.15). Old Vic, Waterloo Road, SE1. (WAT 7616)

ROYAL SHAKESPEARE COMPANY, Aldwych Theatre, Strand, WC2 (TEM 6404). Th 15, Sat 17, M 19, W 21 Sept: DAYS IN THE TREES by Marguerite Duras. Peggy Ashcroft in virtuoso performance. 8.0 (ends 10.5). Sat: 2.30 (ends 4.25)

F 16 Sept: TANGO by Mrozek. Michael Williams is the son who comes home to reorganise his family. 8.0 (ends 10.15)

Sat 17, T 20 Sept: THE METEOR by Dürrenmatt. Patrick Magee as a twice-resurrected man. 8.0 (ends 10.0)

CLUBS

HAMPSTEAD THEATRE CLUB, 98 Avenue Road, NW3 (PRI 9301). M 19-W 21 Sept: LATE LETTERS FROM AN EASTERN FRONT, with Robert Booth, Richard Gale. M: 7.30. Cont: 8.0

INTERNATIONAL THEATRE CLUB, Lamda Theatre, Earls Court Road, W11 (FRE 7017). NEVER SAY DIE, with Richard Goolden. T 20 Sept: 7.30. W 21 Sept: 8.0

LITTLE THEATRE CLUB, Garrick Yard, St Martin's Lane, WC2 (COV 1066). OP IT! – a revue. Until Sun 18 Sept: 8.0

A SLEEP OF PRISONERS. T 20, W 21 Sept: 8.0

MOUNTVIEW THEATRE CLUB, 104 Crouch Hill, N8 (MOU 5885). THE AMOROUS PRAWN. M 19-W 21 Sept: 8.0

PLAYERS, Villiers Street, Strand, WC2 (TRA 1134). LATE JOYS – Victorian Music Hall. M, T: 8.0. W-Sat: 9.0

OUT OF TOWN

ROYAL SHAKESPEARE THEATRE, Stratford-upon-Avon, Warwickshire (0798-2271). F 16, W 21 Sept: HENRY IV PART I. Dir: John Barton with Trevor Nunn, Clifford Williams. F: 7.30. W: 2.0

Sat 17, W 21 Sept: HENRY IV PART II. Dir: John Barton with Trevor Nunn, Clifford Williams. Sat: 2.0. W. 7.30

Sat 17 Sept: HENRY V. Dir: John Barton, Trevor Nunn. The stature of Ian Holm's performance exceeds his lack of inches. 7.30

YVONNE ARNAUD THEATRE, Millbrook, Guildford (0483-60191). F 16, W 21 Sept: HENRY IV PART I. ANGIE AND ERNIE. Authors and directors: Peter Jones, K B Laffen. Comedy of marriage, with Peter Jones, Nerys Hughes, Anna Wing, Charles Lloyd Pack. 7.45. T Mat: 2.30. Sat: 5.0, 8.0

PERIMETER

ASHCROFT THEATRE, Fairfield Hall, Croydon (CRO 9291). WHO'S AFRAID OF VIRGINIA WOOLF? with Joyce Heron. M 19-W 21 Sept: 7.45

GOLDERS GREEN HIPPODROME, NW11 (SPE 0022). BIG BAD MOUSE with Eric Sykes, Jimmy Edwards. Th 15-Sat 17 Sept' 8.0. Th & Sat Mat: 2.30

THE ODD COUPLE, with Jack Klugman, Victor Spinetti. M 19-W 21 Sept: 8.0

NEW THEATRE, Bromley, Kent (RAV 6677). SUITE IN THREE KEYS by Nöel Coward. 7.45. Th Mat: 2.30. Sat: 5.15, 8.0

PALACE THEATRE, Clarendon Road, Watford Herts (92-25671). ENTERTAINING MR SLOANE. 7.45. Sat Mat: 4.45

RICHMOND THEATRE, The Green, Richmond (RIC 0088). THE RIGHT HONOURABLE GENTLEMAN. Until Sat 17 Sept: 7.45. Sat: 5.30, 8.15

SHOOTING PARTY with Nicholas Parsons. M 19-W 21 Sept: 7.45

THEATRE ROYAL, Windsor, Berks (95-61107). THE RIGHT HONOURABLE GENTLEMAN. M, W, Th: 7.30. Th Mat: 2.30. T, F: 8.0. Sat: 4.45, 8.0

WIMBLEDON THEATRE, SW19 (WIM 5211). WHO'S AFRAID OF VIRGINIA WOOLF? 7.30. Th Mat: 2.30. Sat: 5.0, 8.15

BALLET

It is five years since the Kirov Ballet were last in London, five years since their arrival minus a fantastic young star named Rudolf Nureyev. But the school of the old Maryinsky breeds pedigree stock of this calibre like many another company breeds back-row "ducks." Take Yuri Soloviev, for example, in the opening *Swan Lake* at Covent Garden on 5 September. His Siegfried has all the "business" and affectation that we see in Nureyev; yet when he dances he is transformed into a Herculean of soaring energy.

Then there's that schooling which we also note in "our own" Rudi: those high, long leaps; those almost over-deliberate preparations; those successive *double tours en l'air* without *relevé* (and without mishap!); plus such remarkable *ballon* for one whose solid physique might suggest otherwise. Where Soloviev loses out, though, is in the dramatics of the role: it is like a symphony in one key, lacking modulation and development.

New to London was the ballet's Odetta-Odilla (*sic* as per programme), Kaleriya Fedicheva, a scintillating and stunningly attractive young lady who has everything except the "grand manner." At first, she seems reminiscent of the Bolshoi's Rimma Karelskaya, but then we see she is "warmer" and less statuesque. She moves with a fascinating combination of saline fluidity and dangerous femininity – which probably explains why she was rather more successful as the seductive Odile than as the lyrical Odette.

No illusion-making

But why, I wonder, did Soloviev and Fedicheva, and the whole company, fail to make us sit on the edge of our seats? Firstly, I think, because it's not that type of company; and, secondly, because this production, despite having its Petipa/Ivanova (*sic* as per programme) tinkered about with by Sergeyev, seems about as dated as it could be, with virtually no attempt at illusion-making.

● The provinces and foreign audiences are going to love *Beatrix*, Jack Carter's new full-length jackpot for Festival Ballet, currently at the Festival Hall. The storyline is no more meagre than any other ballet of the Romantic Period, and the dancing does not derive from inspired choreography. But it has a certain pace and opulence that only the most *blasé* would fault. Dianne Richards is charmingly coquettish as Beatrix, and the tiny Margot Miklosy provides moments of virtuosic excitement.

ian woodward

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ROOM AT THE TOP CASINO ILFORD

HIGH ROAD ILFORD

FILMS

The trendy, ultra with-it *Kaleidoscope* (A, Warner, Leicester Square, currently) turns out to be very much in the mould of *Arabesque* and its fellow-travellers – and clever contrivance and very little steel.

Up to, and including, the break-in at the card factory by the playboy gambler (Warren Beatty), who wants to make sure of winning a fortune by marking the plates from which the cards are printed, I found the film smart, amusingly different and eminently watchable.

But somewhere pretty soon after this point, I found myself losing interest in the main theme, and concentrating on the relationship of the police inspector (Clive Revill) to those with whom he comes in contact. This is probably because Revill is so much better than the hero and heroine, fake composite characters whom Beatty and Susannah York can't make much more likeable than the basis given by an unsympathetic script.

By far the funniest scene, like finding a Renoir amid colourful copies, is that in which Revill and his assistant (Murray Melvin) play cards

Latest multi-million epic to be planned: Universal's "William the Conqueror."

(for matchsticks) with a pack which they both know to be marked. Revill asserts his superiority by using a microscope to look at the backs of Melvin's cards – and still succeeds in losing. It's so funny because we're involved in it, not observing it from a distance.

Still, it's quite a jolly, relaxing sort of film, although I did wish the faces of the cards Beatty gambled with had been the same as those at the card factory – a minor annoyance which helped to add to one's general detachment.

● *Fantastic Voyage* (U, Carlton, Haymarket, from 15 September) strains our credibility to breaking point with a story of five miniaturised scientists injected into a human body to save a life, then snaps it with dialogue as incredible as the story, half-comic, half-moralising. Still, it does have some weird sets, and a first appearance of Raquel Welch, who has little to do but stand around the sides of the miniature submarine in a white Suba suit trying to look like the Biggest Bundle of Them All, and not coming far short. Even the publicity strikes a quaint note: "Award-winning actor Donald Pleasence was born in Worksopshire, England." And is there honey still for tea?

david quinlan

OPENING

FANTASTIC VOYAGE (U). A scientist escapes from behind the Iron Curtain, but suffers a severe head injury. In an attempt to save his life, a team of doctors board a submarine, which is shrunk and injected into his body. Clever trick photography by Ernest Laszlo. (Stephen Boyd, Raquel Welch, Donald Pleasence. Dir: Richard Fleischer. Col. 104 min.) *Carlton, Haymarket.* WHI 3711. Opens 15 September

THE SLEEPING CAR MURDER (X). A good, old-fashioned thriller, directed by Costa Gavras with polish and expertise. Simone Signoret as a down-and-out actress, and Yves Montand as the police inspector give immaculate performances. (92 min.) *La Continentale, Tottenham Court Road.* MUS 4193. *Paris-Pullman, Drayton Gardens.* FRE 5898. Opens 15 September.

THE TRAP (A). A sentimental adventure story, set in 19th century British Columbia. Rita Tushingham plays Eve, a dumb servant girl, sold as a wife to an uncouth trapper (Oliver Reed) whom she detests, but, inevitably, comes to love. Directed by Sidney Hayers, with magnificent locations. (Col. 106 min.) *Leicester Square Theatre.* WHI 5252. Opens 15 September

WEST END

ARABESQUE (A). Sophia Loren and Gregory Peck puzzle over a devious plot involving an intrigue to assassinate a Middle-Eastern prime minister and an indecipherable message in hieroglyphics. Cinematic high jinks are taken to excess, though the film is sporadically amusing. (Alan Badel, Kieron Moore. Col. 105 min.) *Prince Charles, Leicester Place.* GER 8181. 1.40, 4.10, 6.40, 9.0. Ends 28 Sept

ASSAULT ON A QUEEN (U). A collection of rogues, led by Frank Sinatra, salvage a sunken U-boat and hold up the *Queen Mary* by threatening to torpedo it. Highly artificial sets and a script that often verges on the banal. (Virna Lisi, Tony Franciosa. Col. 106 min.) *Plaza, Piccadilly Circus.* WHI 8944. 1.24, 3.54, 6.24, 8.59. Sat only: 11.24 pm. Sun: 3.9, 5.39, 8.19

BATTLE OF THE BULGE (A). Modern warfare effectively shown as the stuff of Cinerama. (Henry Fonda, Robert Shaw, Pier Angeli. Col. 163 min.) *Coliseum, St Martin's Lane.* TEM 3161. 2.30, 8.0. Sat: 2.0, 5.20, 8.45, 11.45. Sun: 4.0, 7.30

THE BLUE MAX (A). George Peppard plays an unscrupulous German flier, prepared to do anything to gain the Blue Max, the most coveted medal in the Kaiser's air force. A certain winner with aviation fanatics. (James Mason, Ursula Andress. Col. 155 min.) *Metropole, Victoria.* VIC 4673. 2.30, 8.0. Sun: 4.0, 8.0

CAST A GIANT SHADOW (A). Long, long drama of the 1948 Israeli freedom fight. Only the end is really moving. (Kirk Douglas, Senta Berger, Yul Brynner, Angie Dickinson, John Wayne, Frank Sinatra. Col. 138 min.) *London Pavilion, Piccadilly Circus.* GER 2982. 11.20, 2.15, 5.15, 8.25. Sun: 2.15, 5.15, 8.25

THE CHASE (X). Supposedly an indictment of small-town intolerance and hypocrisy, set in Texas, directed by Arthur Penn. A young man (Robert Redford) breaks jail, becomes a murder suspect and the object of mob-violence. Marlon Brando is utterly convincing as the sheriff, but the plot is very novelettish. (Jane Fonda, James Fox, E G Marshall. Col. 134 min.) *Odeon, Leicester Square.* WHI 6111. 12.46, 3.25, 6.4, 8.43. Sat only: 11 pm. Sun: 3.20, 5.30, 8.10

DARLING . . . (X). Director John Schlesinger attempts to lay bare the decadence of contemporary life but succeeds only in a misplaced and rather aimless bitterness. (Julie Christie, Dirk Bogarde, Laurence Harvey. 127 min.) *Windmill, Great Windmill Street.* GER 7413. 1.0, 3.33, 6.8, 8.45. Sat only: 11 pm. Sun: 4.0, 6.33, 9.8

DOCTOR ZHIVAGO (A). The long-awaited production of Boris Pasternak's novel, directed by David Lean. Omar Sharif smoulders as Yuri Zhivago, and Julie Christie is unforgettable as Lara. Good entertainment. (Geraldine Chaplin, Tom Courtenay, Alec Guinness, Ralph Richardson. Col. 193 min.) *Empire, Leicester Square.* GER 1234. 2.30, 7.30. Sat only: 11.30 pm. Sun: 3.0, 7.30

HOW TO STEAL A MILLION (U). William Wyler's first comedy since *Roman Holiday*, with Audrey Hepburn, delicious as an art thief bent on acquiring a Cellini nude, and Peter O'Toole, an elegant detective who becomes her partner in crime. (Col. 123 min.) *Rialto, Coventry Street.* GER 3488

I WAS HAPPY HERE (A). Desmond Davis' film traces the gradual disillusionment of Cass (Sarah Miles), who leaves her unsympathetic husband (Julian Glover) and returns to her native Irish village to recapture a former love affair. (Sean Caffrey, Cyril Cusack. 91 min.) With: *The Mistress* (X). Pgm: 1.30, 4.30, 7.35. Sun: 4.30, 7.35. *Berkeley, Tottenham Court Road.* MUS 8150

KALEIDOSCOPE (A). Consciously trendy, flimsy story of the affair between an American gambler (Warren Beatty) and the owner of a fashionable Chelsea boutique (Susannah York), and the system he devises for winning a fortune at cards. Quite fun in its way. (Eric Porter, Clive Revill. Col. 93 min.) *Warner, Leicester Square.* GER 3423. 1.50, 4.11, 6.44, 8.59. Sat only: 11.35 pm. Sun: 3.30, 5.58, 8.31

KHARTOUM (U). Colossal battle scenes and an all-star cast have been added with strict historical accuracy. Charlton Heston plays General Gordon and Laurence Olivier the Mahdi. (Ralph Richardson, Richard Johnson. Col. Cinerama. 130 min.) *Casino, Old Compton Street.* GER 6877. 2.30, 7.45. Sat: 2.0, 5.20, 8.40, 11.45. Sun: 4.30, 7.50

THE LIQUIDATOR (A). Variation on the espionage theme, but the low-comedy dialogue gives Rod Taylor and Trevor Howard very little chance to make anything of such unsubtle surroundings. The girls are woefully weak. (Jill St John, Eric Sykes, Akim Tamiroff, Wilfrid Hyde-White. Col. 104 min.) *Ritz, Leicester Square.* GER 1234. 12.30, 2.40, 4.50, 7.0, 9.10. Sat only: 11.36 pm. Sun: 2.30, 4.40, 6.50, 9.0. *Jacey, Marble Arch.* MAY 6396. 12.44, 3.16, 5.48, 8.20. Sun: 3.30, 5.52, 8.24

MY FAIR LADY (U). Rex Harrison carries the film along in commanding style, with Audrey Hepburn as a spirited, though rather inadequate, Lisa. Great vitality, but played just a little too safe. (Stanley Holloway, Wilfrid Hyde-White. Col. 185 min.) *Studio One, Oxford Street.* GER 3300. 1.0, 4.30, 8.0. Sun: 3.40. 7.0

OTHELLO (U). Faithful record of the National Theatre production, with Laurence Olivier giving a performance that salutes greatness as the Moor. (Maggie Smith, Frank Finlay. Col. 170 min.) *Odeon, Haymarket.* WHI 2738. 2.30, 7.30. Sat: 12.30, 4.5, 7.45. Sun: 4.30, 8.0

RICHARD III (U). The best of the English Shakespeare films, with Olivier giving a magnificent, spine-juddering performance as Richard Crookback. Splendidly sharp colour photography. (Claire Bloom, Ralph Richardson, John Gielgud. Col. 158 min.) *Academy Two, Oxford Street.* GER 5129. 12.30, 3.10, 6.0, 8.50. Sun: 5.10, 7.55. Ends 21 Sept

SHAKESPEARE WALLAH (A). Set in the India of the post-Raj, the film is concerned with the fortunes of an English Shakespearean touring company. Shot in India, by an American director, James Ivery. (Sashi Kapoor, Geoffrey Kendal, Laura Liddell. 118 min.) With: *Volcano* (U). Pgm: 12.40, 4.5, 7.40. Sun: 4.5, 7.40. *Academy One, Oxford Street.* GER 2981. Ends 28 Sept

THE SOUND OF MUSIC (U). Hosts of children and singing nuns. Christopher Plummer is the somewhat authoritarian father of the brood and Julie Andrews another wholesome governess. (Peggy Wood, Eleanor Parker. Col. Todd-AO. 170 min.) *Dominion, Tottenham Court Road.* MUS 2176. 2.30, 8.0. Sun: 4.30, 8.0

SUDDENLY LAST SUMMER (X). One of the best of the Tennessee Williams plays so far filmed, with Taylor and Hepburn vying for acting honours. Startlingly effective, and not for the squeamish. (Elizabeth Taylor, Katharine Hepburn, Montgomery Clift. 122 min.) With: *The Grip of Fear* (X). *Columbia, Shaftesbury Avenue.* REG 5414. Pgm: 1.5, 3.10, 7. Sat only: 11 pm. Sun: 3.0, 7.0. (Check with cinema)

THE TEN COMMANDMENTS (U). A revival of Cecil B de Mille's lavish pseudo-marathon. Much reverence, but little historical sense. Extras by the thousand. (Charlton Heston, Yul Brynner, Yvonne de Carlo. Col. 219 min.) *Astoria, Charing Cross Road.* GER 5385. 2.0, 7.0. Sun: 6.0

THE WAR GAME (X). An imaginary nuclear attack on Britain written and produced (for BBC television) by Peter Watkins. (50 min.) With: *Four in the Morning* (X). *Classic, Piccadilly Circus.* GER 2380. Pgm: 12.15, 1.5, 3.35, 6.5, 8.35. Sat only: 11.15 pm. Sun: 12.45, 3.10, 5.40, 8.10

THE WAR IS OVER (X). Alain Resnais's latest investigation into the past and present, which caused such controversy when shown at Cannes. A veteran of the Spanish Civil War (Yves Montand), now living in France, dwells on the effect the past has had on him. (Ingrid Thulin. 121 min.) *Cameo-Poly, Upper Regent Street.* LAN 1744. 1.10, 3.30, 6.0, 8.30. Sun: 3.45, 6.10, 8.30

WHO'S AFRAID OF VIRGINIA WOOLF? (X). A middle-aged couple and their violent, utterly destructive quarrels in which they ruthlessly tear at one another's weaknesses. Well played by Elizabeth Taylor and Richard Burton. (George Segal, Sandy Dennis. 132 min.) *Curzon, Curzon Street.* GRO 3737. 12.50, 3.20, 5.55, 8.25. Fri & Sat only: 11 pm. Sun: 3.0, 5.30, 8.10

GENERAL RELEASE

* *Sunday programme differs*
† *Check with cinema*

Acton Granada. 25.
Baker Street Classic. 9, 17.
Belmont Essoldo. 14, 43.
Brixton Classic. 41, 49.
Brixton Granada. 45.
***Camberwell Grand.** 2.
†**Charing Cross Jacey.** 31.
Chelsea Classic. 20, 21.
Chelsea Essoldo. 23, 38.
Croydon Classic. 51.
Dalston Classic. 3, 39.
Ealing Walpole. 25.
East Ham Granada. 38.
Edgware Road ABC. 52.
Edgware Road Gala-Royal. 13.
Edmonton Granada. 1.
Eltham Hill Gaumont. 38.
Finchley Rex. 25.
Finsbury Park Astoria. 33.
Fulham Road ABC. 52.
Golders Green Ionic. 13, 18.
Hackney Essoldo. 5, 38.
Hampstead Everyman. 15, 32.
Harrow Road Prince of Wales. 48.
Haverstock Hill Odeon. 25.
Hendon Gala. 22, 30.
Hendon Gaumont. 25.
Kensington Odeon. 54.
Kilburn Classic. 46.
Kilburn Grange. 25.
Kingston Odeon. 12.
New Victoria. 53.
Notting Hill Classic. 11, 19, 24.
†**Oxford Street Cinephone.** 27.
†**Piccadilly Jacey.** 40.
***Poplar Essoldo.** 42.
Praed Street Classic. 47.
Queensbury Essoldo. 4, 38.
Raynes Park Rialto. 8, 12.
Richmond Gaumont. 23.
South Harrow Odeon. 25.
***Southfields Plaza.** 1, 12.
Stepney Odeon. 35.
Stockwell Classic. 28.
Tooting Astoria. 6, 34, 36, 37.
Tooting Classic. 50.
***Victoria Biograph.** 7, 16.
Victoria Cameo. 10, 26.
Waterloo Station Classic. 29.
Watford Essoldo. 4.
Westbourne Grove International Film Theatre. 44, 55.

ABC RELEASE NORTH

From Fri: BIG DEAL AT DODGE CITY (U). A high-spirited comedy of the Old West deftly directed by Fielder Cook. The action is set largely in one smoke-filled room where the local big shots are playing their annual game of poker. Henry Fonda plays a homesteader who loses his life savings, and Joanne Woodward – *above* – is excellent as his wife. (Col. 96 min.) With: **The Old Dark House** (A). Ends Th 22 Sept.

ABC RELEASE SOUTH

From Fri: CARRY ON SCREAMING (A). The Carry On team turn their attention to comic horror. Harry H Corbett appears as a detective and a wolfman, Angela Douglas is a petrified victim, and Jim Dale – *above* – the bungling innocent. You know what to expect. (Kenneth Williams, Fenella Fielding, Joan Sims, Peter Butterworth. Dir: Gerald Thomas. Col. 97 min.) With: **Fireball 500** (U). Ends Th 22 Sept.

RANK RELEASE NORTH

From Fri: THE RUSSIANS ARE COMING, THE RUSSIANS ARE COMING (U). Both Americans and Russians are satirically shot at in a film that is funny visually rather than vocally, although tending to outstay its welcome towards the end. (Carl Reiner, Eva Marie Saint, Alan Arkin – *above* – Brian Keith, John Phillip Law. Dir: Norman Jewison. Col. 125 min.) Full supporting programme. Ends Th 22 Sept.

RANK RELEASE SOUTH

From Fri: ARABESQUE (A). Sophia Loren – *above* – and Gregory Peck puzzle over a devious plot involving an intrigue to assassinate a Middle-Eastern prime minister and an indecipherable message in hieroglyphics. Cinematic high jinks are taken to excess, although the film is sporadically amusing. (Alan Badel, Kieron Moore. Dir: Stanley Donen. Col. 105 min.) With: **Love and Kisses** (U). Ends Th 22 Sept.

ADVENTURE

1 **Born Free** (U). Virginia McKenna, Bill Travers. Until Sat: Southfields Plaza. Fri, seven days: Edmonton Granada

2 **City Beneath the Sea** (U). Vincent Price, Tab Hunter, David Tomlinson. Until Sat: Camberwell Grand

3 **Demetrius & the Gladiators** (A). Victor Mature, Susan Hayward. Fri, three days: Dalston Classic

4 **The Great Wall** (A). Shintaro Katsu. Fri, seven days: Watford Essoldo. Sun, seven days: Queensbury Essoldo

5 **Hercules Unchained** (U). Steve Reeves. Until Sat: Hackney Essoldo

6 **The Long Ships** (A). Richard Widmark, Sidney Poitier. Sun, six days (not Tues): Tooting Astoria

7 **Revenge of Spartacus** (U). Roger Browne. Mon, three days: Victoria Biograph

COMEDIES

8 **How to Steal a Million** (U). Audrey Hepburn, Peter O'Toole. Until Sat: Raynes Park Rialto

9 **Monsieur Hulot's Holiday** (U). Jacques Tati. Fri, seven days: Baker Street Classic

10 **Operation Petticoat** (U). Jack Lemmon. Until Sat: Victoria Cameo

11 **Taxil** (U). Louis de Funès. Fri 16 Sept, 11.15 pm only: Notting Hill Classic

12 **Those Magnificent Men in Their Flying Machines** (U). Stuart Whitman, Sarah Miles. Fri, seven days: Kingston Odeon. Sun, seven days: Raynes Park Rialto. Mon, six days: Southfields Plaza

13 **Tom Jones** (X). Albert Finney, Susannah York. Edgware Road Gala-Royal. Sun, seven days: Golders Green Ionic

14 **The Wrong Box** (U). John Mills, Ralph Richardson. Sat 17 Sept only: Belmont Essoldo

DRAMA

15 **A Bout de Souffle** (X). Jean-Paul Belmondo, Jean Seberg. Until Sun: Hampstead Everyman

16 **The Beauty Jungle** (A). Janette Scott. Until Sat: Victoria Biograph

17 **The Boyar's Plot** (U) – Ivan the Terrible, Part II (U). Fri 16 Sept, 11.15 pm only: Baker Street Classic

18 **The Cardinal** (A). Tom Tryon, John Huston. Until Sat: Golders Green Ionic

19 **Days of Wine and Roses** (X). Jack Lemmon, Lee Remick. Mon, four days: Notting Hill Classic

20 **Desirée** (A). Marlon Brando, Jean Simmons. Fri, seven days: Chelsea Classic. Late show Sat 11.30 pm

21 **Eroica** (A). Dir: Andrzej Munk. Fri 16 Sept, 11.15 pm only: Chelsea Classic

22 **Les 400 Coups** (X). Jean-Pierre Léaud. Sun, seven days: Hendon Gala. With: The Face (X)

23 **Galia** (X). Mireille Darc. Until Sat: Chelsea Essoldo. Fri, seven days: Richmond Gaumont. With: A Cold Wind in August (X). (Richmond only)

24 **A House is Not a Home** (X). Shelley Winters, Robert Taylor. Fri, three days: Notting Hill Classic. Late show Sat 11.15 pm

25 **I Was Happy Here** (A). Sarah Miles, Cyril Cusack. Fri, seven days: Ealing Walpole, Hendon Gaumont, Haverstock Hill Odeon, South Harrow Odeon. With: Whistle Down the Wind (U). Acton Granada. With: Charade (A). Finchley Rex. With: Come September (A). Kilburn Grange. With: Pillow Talk (A)

26 **Lord of the Flies** (X). James Aubrey. Sun, four days: Victoria Cameo

27 **The Possessed** (X). Virna Lisi, Philippe Leroy. Oxford Street Cinephone

28 **The Servant** (X). Dirk Bogarde, Sarah Miles. Fri, seven days: Stockwell Classic

29 **The 7th Seal** (X). Dir: Ingmar Bergman. Fri, seven days: Waterloo Station Classic (evenings only)

30 **Silken Skin** (X). Françoise Dorléac. Until Sat: Hendon Gala

31 **To Love** (X). Harriet Andersson, Zbigniew Cybulski. Charing Cross Road Jacey

32 **Vivre Sa Vie** (X). Anna Karina. Mon, seven days: Hampstead Everyman

HORROR

33 **The Black Scorpion** (X). John Agar. Fri, seven days: Finsbury Park Astoria. With: Macabre (X)

34 **The Brain Eaters** (X). Edwin Nelson. Thurs 15 Sept only: Tooting Astoria. With: Horror (X)

35 **The Curse & the Coffin** (X). Fri, three days: Stepney Odeon

36 **The Day the World Ended** (X). Richard Denning, Lori Nelson. Fri 16 Sept only: Tooting Astoria

37 **Demons of the Swamp** (X). Ken Clark. Sat 17 Sept only: Tooting Astoria

38 **The Projected Man** (X). Bryant Haliday, Mary Peach. Fri, seven seven days: Chelsea Essoldo. Hackney Essoldo. Until Sat: Queensbury Essoldo. Fri, seven days: East Ham Granada

MUSICALS

39 **Can-Can** (U). Frank Sinatra, Shirley MacLaine. Mon, four days: Dalston Classic

40 **The Kinky Darlings** (X). Piccadilly Jacey

THRILLERS

41 **The Birds** (X). Rod Taylor, "Tippi" Hedren. Mon, four days: Brixton Classic

42 **One of Our Spies is Missing** (U). Robert Vaughn, David McCallum. Fri, six days: Poplar Essoldo

43 **Thunderball** (A). Sean Connery, Claudine Auger. Sun, five days: Belmont Essoldo

44 **A Trap for Cinderella** (X). Dany Carrel, Madeleine Robinson. Until Sat: Westbourne Grove International Film Theatre

WAR

45 **The Heroes of Telemark** (U). Kirk Douglas, Richard Harris. Mon, five days: Brixton Granada

46 **The Hunters** (A). Robert Mitchum. Fri, seven days: Kilburn Classic

47 **The 7th Dawn** (A). William Holden, Susannah York. Fri, seven days: Praed Street Classic

48 **The Train** (A). Burt Lancaster, Jeanne Moreau. Fri, seven days: Harrow Road Prince of Wales

WESTERNS

49 **The Bravados** (A). Gregory Peck. Fri, three days: Brixton Classic

50 **River of No Return** (U). Marilyn Monroe, Robert Mitchum. Fri, seven days: Tooting Classic

51 **Two Rode Together** (A). Richard Widmark, James Stewart. Fri, seven days: Croydon Classic

PRE-RELEASE

52 **Assault on a Queen** (A). Frank Sinatra, Virna Lisi. Fri, seven days: Edgware Road ABC, Fulham Road ABC

53 **Fantastic Voyage** (U). Stephen Boyd, Raquel Welch. Thurs, seven days: New Victoria

54 **The Trap** (A). Rita Tushingham, Oliver Reed. Thurs, seven days: Kensington Odeon

STOP PRESS

55 **Morgan, A Suitable Case for Treatment** (A). Vanessa Redgrave. Sun, seven days: Westbourne Grove International Film Theatre

FILMS IN FLIGHT

PAN-AM. Westbound: Walk, Don't Run (Cary Grant, Samantha Eggar, Jim Hutton). **Eastbound:** Born Free (Virginia McKenna, Bill Travers). Until 30 Sept

TWA. All flights: Big Deal at Dodge City (Henry Fonda, Joanne Woodward. Dir: Fielder Cook). Until 17 Sept. Lady L (Sophia Loren, Paul Newman, David Niven. Dir: Peter Ustinov). From 18 Sept

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GALLERIES

How high do you hang your pictures? Or, for that matter, how low? The question is brought to the mind of the general *voyeur* these days as the evenings draw in and, walking along, one can see into rooms and apartments lit up and with the curtains not drawn. Other people's taste, like their front gardens, are open to private inspection and speculation.

From the pavement my own impression is that most pictures, reproduction or real, are hung too high and this is often supported by experience within; but one must be on guard that one does not prejudge the issue. Of course, so much depends on the type of painting, whether it is sufficiently traditional to have a recognisable horizon line, visible or implied, or whether, like most contemporary paintings, it has a mannerist, piled-up all-over picture plane composition that in fact unifies the wall it is on rather than dividing it.

Apart from the sheer size of most modern paintings, often and properly demanding a complete reshuffle of our furniture (modern paintings kill flower vases, rather than the other way round), there is the vexed question of where our proper eye-level actually is. Seats are lower for one thing. The old Royal Academy hierarchy of being "hung on the line" no longer applies to our intimate living quarters.

Australian jeweller and sculptor Rod Edwards will be working at his bench during the course of his exhibition at the Qantas Gallery – until 26 September.

It is significant that the television stand has statistically and commercially been produced so that the screen image is comfortably lower than eye-level when people are sitting down. But do we particularly look at pictures when we are comfortable? Don't we too often give them the wrong sort of special treatment, demand that they stand up to the concentrated focus that was earlier given only to altar-pieces?

The question is prompted, apart from the open windows, by an old photograph of Gertrude Stein's apartment in Paris in about 1910. A collection of the most progressive pictures of the day covers the walls – but only from about six-foot upwards, above the panelling round the room. They pile up like an 18th century academy, these modish works that nowadays we spread like isolated jewels round, and low, on the walls of our public galleries.

keith sutton

Photo enlargement, Untitled, by Jim Dine, at the Robert Fraser Gallery, until 13 October.

OPENING

RONALD COPPING, John Whibley, 60 George Street, W1. WEL 5161. Recent oils of Spain. 20 Sept-6 Oct. M-F 10-5.30, Sat 10-1

ROLAND BROWSE AND DELBANCO, 19 Cork Street, W1. REG 7984. Group of Gallery Artists. 15 Sept-15 Oct. M-F 10-5.30, Sat 10-1

MARLBOROUGH NEW LONDON, 17-18 Old Bond Street, W1. MAY 5161. Sculpture and reliefs: Agam, Armitage, Biedeman, Haeser, Lipchitz, Hepworth, etc. 23 Sept-14 Oct. M-F 10-5, Sat 10-1

IVAN PERIES & VIREN SAHAI, Commonwealth Institute, Kensington High Street, W8. WES 1852. First London showing of Ceylonese and Indian Artists. 22 Sept-16 Oct. M-S 10-5.30, Th 10-9, Sun 2.30-6

BARBARA ROBINSON, New Art Centre, 41 Sloane Street, SW1. BEL 5844. Recent Paintings. 14 Sept-3 Oct. M-F 10-6, Sat 10-1

MIRIAM SACKS, William Ware, 160 Fulham Road, SW10. Abstract Tapestries. 21 Sept-8 Oct. M-Sat 9.30-6, Sun 2.30-5.30

CURRENT

GILLIAN AYRES, Kasmin, 118 New Bond Street, W1. MAY 2821. New paintings and drawings. Until 8 Oct. M-F 10-5, Sat 10-1

JIM DINE, Robert Fraser, 69 Duke Street, W1. MAY 7196. Drawings, collages, prints and photographic collaborations. Until 13 Oct. M-F 10-6, Sat 11-1

WALDEMAR D'OREY, Axiom, 79 Duke Street, W1. HYD 6646. Sculpture. Until 30 Sept. M-F 10-6, Sat 10-1

JACOB EPSTEIN, Mercury Gallery, 26 Cork Street, W1. REG 7800. Sculptures, drawings and watercolours. Until 15 Oct. M-F 10-6, Sat 10-1

MICHAEL ROTHENSTEIN, Hamilton, 8 St George Street, Hanover Square, W1. HYD 3196. Prints and Constructions. Until 8 Oct. M-F 10-6, Sat 10-1

KENNETH ROWELL, Wright Hepburn Gallery, 10 Halkin Arcade, Motcomb Street, SW1. Retrospective exhibition. Until 1 Oct. M 2-6, T-Sat 10-6

ARTHUR TOOTH, 31 Bruton Street, W1. GRO 6741. Le Tour De Ateliers. Until 1 Oct. M-F 9.30-6, Sat 9.30-1

DONALD YOUNG, DANIEL BURDON, Drian, 5/7 Porchester Place, W2. PAD 9473. Young – figurative paintings: Burden – landscapes. Until 1 Oct. Daily 10-6

GARTH EVANS, Rowan, 25a Lowndes Street, SW1. BEL 3490. Recent sculpture. Until 29 Sept. M-F 10-6, Sat 10-1

JOHN LEVEE, Gimpel Fi's, 50 South Molton Street, W1. MAY 3720. Recent abstract pai tings. Until 1 Oct. M-F 10-5.30, Sat 1 -1

LORD'S, 26 Wellington Road. NW3. PRI 4444. Posters 1890-1940. Until 8 Oct. M-Sat 10-7

PICCADILLY, 16a Cork Stree , W1. MAY 2875. Mixed Show. M arini, Rear Gallery – Neil M rison. Paintings of sea and cliffs. Through Sept. M-F 10-6, Sat)-1

DAVID SMITH (1906-1965). Tate Gallery, Millbank, SW1. TA 4444. Memorial exhibition of infl ential American sculptor. Until 2 Sept. Also special show – loan o Turner's *The Burning of the Ho se of Commons,* with sketchboo and watercolours. M-S 10-6, Su 2-6. Special exhibitions open 1 8 on Tues and Thur

WOMEN'S INTERNATIONA ART CLUB, Whitechapel, High treet, E1. BIS 1492. Including i vited artists such as Alice aber, F Gillot, S Delaunay and E Frink. Until 2 Oct. T-Sat 11-6, Sun 2 6

SALEROOMS

THURSDAY 15 SEPTEMBE Furniture, antique and m dern. 11.0. Bonham & Sons, Mon pelier Galleries

MONDAY 19 SEPTEMBER General sale of postage tamps from Brazil, Canada, US , etc. Until Wed 21 Sept: 1.30. H R Harmer Ltd

TUESDAY 20 SEPTEMBER Furniture and Pictures. 2.30. Bonham & Sons, Old Chelsea Galleries

WEDNESDAY 21 SEPTEMBER English and Continental furniture, Eastern carpets, rugs and mirrors. 11.0. Ornamental items, silver and porcelain. 2.0. Motcomb Galleries

ADDRESSES AND VIEWING TIMES

Bonham & Sons. Montpelier Galleries, Montpelier Street, SW7 (KNI 9161) and Old Chelsea Galleries, 75-81 Burnaby Street, SW10 (FLA 0460) – one or two days before sale

H R Harmer Ltd, 41 New Bond Street, W1 (MAY 0218) – week previous to sale: W-F 10-4, Sat 10-12

The Motcomb Galleries, Motcomb Street, SW1 (BEL 3636) – Monday and Tuesday before sale on Wednesday

MUSIC

The Edinburgh Festival ended last weekend with a heavy question-mark still hanging over its future – one, indeed, that has hovered there for the past six years and more. When, if ever, will it have its own opera house? After 20 years of improvisation, it looked as if the Festival really might see the green light on this desperately needed project.

An Edinburgh architect, working closely to Edinburgh Corporation's own brief, produced a tightly knit design for a 1,500-seat opera house, an 800-seat underground theatre, and a conference hall, to be integrated with the existing Usher Hall and a graceful new "tower" hotel. Detailed plans and a model, intended for display to the 1966 visitors, were delivered to the City Chambers a month before Festival opening.

Now the model is back in the architects' offices, the councillors have gone on holiday, and the opera house scheme once again looks like so much pie in the sky. The Council – who had never discussed the financial side – reacted violently to the cost: nearly £4 million. All they had in mind, they said, was £1½ million.

The Radio Eireann Symphony Orchestra are to make their Royal Festival Hall debut in November.

What happens now? There seems to be two possibilities. One is that the Council, after due deliberation, will ask the architect to start all over again. The other, more optimistic, alternative is for Edinburgh to raise the extra £2½ million outside the City.

The Lord Provost, Mr Herbert Brechin, is working along these lines at the moment, talking to "people in various high places." He told me before I left Edinburgh: "No one wants to see the present scheme cut down. The architects have done a first-class job and we have no quarrel with any part of it. But, at this time, it is out of the question for Edinburgh to produce £4 million. Our total reserve fund is only £3 million. And this is not just an Edinburgh project – it is a national one."

It sounds fair enough – until you remember that foreign opera companies have been cramming into the pleasant but restricted King's Theatre for 20 years and, in the Lord Provost's words, "we must not expect too much in this comparatively short time." This is the Edinburgh attitude that Festival directors past, present and to come are up against.

richard last

CONCERTS

ROYAL ALBERT HALL, Kensington Gore, SW7 (KEN 8212). Henry Wood Promenade Concerts. F 16 Sept: BBC Symphony Orchestra, Chorus and Choral Society, Croydon Philharmonic Society, Royal Choral Society, Wembley Philharmonic Society. Conductors: Sir Malcolm Sargent, Peter Gellhorn. 7.30
Sat 17 Sept: BBC Symphony Orchestra. Conductor: Sir Malcolm Sargent. Soloists: Monica Sinclair, contralto, Martha Argerich, piano. 7.30

ROYAL FESTIVAL HALL, South Bank, SE1 (WAT 3191). T 20 Sept: London Philharmonic Orchestra. Conductor: Constantin Silvestri. Soloist: Vladimir Ashkenazy, piano. 8.0

FAIRFIELD HALL, Croydon (CRO 9291). F 16 Sept: Spanish Fiesta – music and dancing. Rafael de Sevilla and his Baile Tipico Español. 7.45

OPERA

SADLER'S WELLS THEATRE, Rosebery Avenue, EC1 (TER 1672). Th 15 & Sat 17 Sept: THE BARBER OF SEVILLE. Composer: Rossini. Conductor: Brydon. Principals: Coster, R Davies, Bowman, K Jones, Shilling. 7.30
F 16 & T 20 Sept: THE QUEEN OF SPADES. Composer: Tchaikovsky. Conductor: Gibson. Principals: June, Chapman, Pollak, Robson, Pilley, Kane, McAlpine, Folley, Savoie, K Jones, Dean. 7.30
W 21 Sept: ORFEO (in Italian). Composer: Monteverdi. Conductor: Leppard. Principals: Baldwin, Curphey, Landis, Kern, Psaros, Robson, Kane, Egerton, Wakefield, Charles, Dean, Mangin. 7.30

BALLET

ROYAL OPERA HOUSE, Covent Garden, WC2 (COV 1066). Th 15 & T 20 Sept: THE SLEEPING BEAUTY. Music: Tchaikovsky. Choreography: Petipa. Leningrad State Kirov Ballet. 7.30
F 16, Sat 17 & W 21 Sept: GISELLE. Music: Adam. Choreography: Coralli and Perrot. Leningrad State Kirov Ballet. 7.30. Sat: 2.15
Sat 17, M 19 Sept: CHOPINIANA, Chopin/Fokine, LENINGRAD SYMPHONY, Shostakovich/Belsky, and TARAS BULBA, Russian character ballet. Leningrad State Kirov Ballet. 7.30

ROYAL FESTIVAL HALL, South Bank, SE1 (WAT 3191). Th 15-Sat 17 Sept: THE WITCH BOY, Salvado/Carter, NOIR ET BLANC, Lalo/Lifar, GRADUATION BALL, Strauss/Dorati/Lichine. Conductor: Aubrey Bowman. London's Festival Ballet. 7.45. Sat: 4.30, 8.0

RECITALS

WIGMORE HALL, Wigmore Street, W1 (WEL 2141). Sun 18 Sept: Karl Ulrich Schnabel, piano. 3.0
M 19 Sept: Joyce Britton, soprano, Ernest Lush, piano. 7.30

ROYAL FESTIVAL HALL, South Bank, SE1 (WAT 3191). M 19 Sept: Annie Fischer, piano. 8.0

RECORDS

All the major recording companies now seem to be jumping on the band-wagon for the under £1 market in LPs, and the latest to join is Pye with their Marble Arch label. With the Kirov Ballet in town, they've kicked off with a two-record album called **A Festival of Tchaikovsky Ballet** (MAL 604), which includes excerpts from three of the ballets being presented by the Russians at Covent Garden. And this is amazing value at 17s 6d the set

Wilhelm Bruckner Ruggeberg's handling of the Hamburg Staatsoper Orchestra in **The Sleeping Beauty** excerpts shows him to possess a real feeling for balletic tempo, sufficiently rare in opera conductors to make this a collector's piece. In the **Swan Lake** numbers (a disappointing selection), the Nord Deutsches Symphony Orchestra, under Wilhelm Rohr, give an exciting account of this great music. The first-act Waltz, particularly, reaches as spanking a climax as I've ever heard, either on record or in the theatre

The Nutcracker (Suite No 1), also under Rohr, is less consistently good. The overture is devoid of the necessary lightness; Tchaikovsky omitted the 'cellos and basses from the orchestration for good reason (to provide a sharpness of frost and a sparkle of tinsel), so why try to compensate for them? Again, the *pizzicato* accompaniment over the solo celesta in the Sugar Plum Fairy number is phrased almost *strepitoso*, which is hardly appropriate here. Still, we have the *trepak's* steady *crescendo* bursting into a super whale of a sound, with the whimsical Mirlitons, culminating in a nicely phrased Waltz of the Flowers

If you like your music gay and bouncy, percussive and brassy, with plenty of sweet tunes, then you're probably a sucker for Offenbach, and you'll enjoy Decca's magnificent new stereo recording of **Gaîté Parisienne** (PFS 4096). This famous Massine ballet is an arrangement of bubbling tunes from seven of Offenbach's operettas, with delicious strains (almost one a minute) guaranteed to send your milk-boy whistling all the way down the street. Charles Münch has just the firmness of hand to give the New Philharmonia Orchestra's playing the light-heartedness the music needs.

When the Soviet choreographer, Vaslav Orlikovsky, mounted a full-length version of **Peer Gynt** for London's Festival Ballet in 1963, it was the first time such a liberty had been taken with Ibsen's drama. The ballet never really caught on, although a new 12s 6d recording from Marble Arch (MAL 605) shows just how successful Grieg was when he attempted the story in music. The Hamburg Staatsoper Orchestra faithfully captures the feeling of this strange legend – but I single out for special mention the haunting Morning Mood and the intense Stormy Night, with its almost Wagnerian (*à la Flying Dutchman*) emphasis on orchestral colouring

ian woodward

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GOOD EATING

In these days of Selective Employment Tax, extra duty on drinks, and general economic gloom and despondency – these words are written while a news schedule before me speculates on "devaluation fears." – what would you say on hearing that a restaurant has cut its prices?

The Boudoir in Fulham Road, a heavily décored luxury joint run by Mario Lappon and Luigi Buosi of the Stable, has done just that. They opened earlier this year in a welter of comfort and high prices. A meal for two, with wine, was likely to set the feeding wooer back £8 or so.

Now everything is down by a florin or even a dollar – everything, that is, except the standards. When I spoke to Mario Lappon earlier this year about the Boudoir, he told me: "I think we are right for this area. Quite wealthy people live here. I'm not looking for a passing trade. I want our clientèle to be very select."

Not a club

Now, upon the occasion of lower prices, he tells me: "It was that just at the moment when we started I didn't want everybody in town to come. The Fulham Road has not established itself as a *name* for the right people. I wanted to make people afraid that the Boudoir was very expensive. We are not a club. Anyone can ring up and reserve a table; you don't know who they are, and once they have arrived you can't refuse to serve them. This has worked very nicely. We have a nice clientele. So now we put the prices down."

Well, what do you know? Mr Lappon assures me that a similar plan worked very well at the Stable some years ago. I think perhaps you ought to know, too, that it was in fact a letter from the Boudoir people themselves that told me about the lowering of prices. Still, I guess that once you've got exclusivity, you can afford not to be shy.

Olde Englishe

Incidentally, Rome-born Lappon tells me that some time next year he is hoping to open another restaurant, outside London. "I'm very keen to make it sort of Olde Englishe," he says (my spelling, his concept). "There are many Italian and French restaurants, but I have some ideas. . . ."

● What, you may wonder, on seeing my photograph of a rubicund gentleman of four-score years and then some, has this to do with good eating? Answer, in two words (and then some): André L Simon, CBE.

As founder and president of the Wine & Food Society, few men can have done more than he to spread the word, maintain the tradition, enlarge the scope of good food and drink. He is, of course, a most active guide to *connoisseur*-ship, and just out is his latest tome, *The Commonsense of Wine*, a very useful Wine & Food Society publication, price 25s, designed particularly for the young or relatively inexperienced student of wine.

André Simon – "a rubicund gentleman of four-score and then some" – author of a new book, "The Commonsense of Wine."

Isolation

As in all such guides, wine *connoisseur*-ship cannot be treated in isolation from food. An instance is this brief interchange from the catechism with which M Simon opens:

Q. "Is it all right to serve *hors d'oeuvre* and soup at the same meal?

A. "It is like publishing a book with an Introduction and a Preface! The *Cuisine Classique* favours *hors d'oeuvre* for the *Dejeuner*, and no soup; soup for the *Diner*, and no *hors d'oeuvre*."

It is, no doubt, modesty as well as a concern for his students' digestions that forbids M Simon to draw attention to the fact that his book does have both a Foreword and a Preface!

What will you learn from M Simon? Which wines go with which dishes; the philosophy of savouries; how wines are made, and why England cannot produce them; wine glasses come in for special and detailed attention. His comments on the best champagne glass are particularly good: neither the *Flute* nor the *Coupe* is suitable, despite wine waiters all over town.

Every question imaginable – and a few you'd never think of asking – is taken care of in this clearly arranged reference book. Italy, France, Spain, Germany, Portugal – all are covered in great detail. There are analyses, too, for Switzerland, Luxembourg, Yugoslavia, Hungary, Austria, Greece. Even Australia, New Zealand, America and Chile find themselves taken seriously. I fancy, however, that the readers M Simon is thinking of would have appreciated more exposition on the quality to be expected from these lesser-known vineyards.

Perhaps the principal merit of his book, however, is the philosophy, always implicit, but to begin with explicit, with which M Simon greets the world, and for which we humbler toilers in the vineyard (awkward metaphor) can only make sincere and grateful obeisance:

"There is nowadays a great deal more to know, to do, and to see than ever before, but not a day, not an hour, or a minute more, which is why there are people who will cheat hunger with a biscuit, a sandwich or a few drinks to 'save time.' What a folly!

Inescapable

"Whatever your ambition, profession or avocation may be, what matters most is to be fit and to keep fit; it cannot be done by drugs or diet: we must enjoy our meals daily and sound sleep nightly.

"Meals are an inescapable necessity, but they must never be allowed to become dull, monotonous, a chore instead of the tonic and joy that they should be and so easily can be. Pleasant company at mealtimes makes all the difference, and there is pleasant company to be had for the asking – and a few coins – in a bottle of good wine on the table."

arthur pottersmon

AROUND TOWN

BOUDOIR, 257 Fulham Road, SW3 (FLA 9449, 6945). Monday to Saturday, 12 to 12.30 pm and 6.30 to 11.30 pm. The *décor* – Hollywood's concept of Louis XV – remains inflated, but prices are down without diminution of quality. Examples, with original figures in brackets: *avocado jardin* 6s 6d (8s 6d), smoked sturgeon 11s 6d (12s 6d), melon 7s 6d (9s 6d). Cream of fish soup – *veloute de mer* – 5s 6d (7s 6d); *filets mousquetaires* 15s 6d (21s 6d), *caneton avogan,* with fresh pineapple, 17s 6d (21s 6d), *supreme bergerette en papillote* (chicken breast, *paté*-stuffed, cooked under paper) 15s 6d (21s 6d). Sweets down, too – for example: *coupe à la Russe,* a kind of delicious cold *zabaglione,* 5s 6d (7s 6d). There is a special, although much more ordinary in range, of quality still ok, lunch menu – three courses for 17s 6d. There are sufficient perfectly enjoyable wines around the 25s mark to prevent any bill for two from soaring much above £5. CREDIT CARDS: *Barclay, Diners, American Express*

CRANKS SALAD TABLE, 22 Carnaby Street, W1 (yes, *the* Carnaby Street) (GER 9431). The main restaurant does coffee from 10 am, salads 11.30-8.30. Round the corner in Ganton Street there's an "overflow" Cranks for self-service salads 11.30-3, and farmhouse teas 3.30-5. Cranks are only open Monday to Friday. I'm sorry to say. Austere seating (plain uncushioned wood) to match the food, but friendly girls in blue serve with smiles. Not cheap: to work through throat-pricking fresh vegetable soup (2s 6d), selection of four raw salads (3s 6d), jacket potato and butter (1s 9d), fruit salad (utterly fresh 4s) and coffee (1s 3d) comes to 13s. A healthful meal: all compost-grown, no artificial fertilisers. The blackcurrant and yoghourt drink is lovely and refreshing and 3s 3d. Making it more your money's worth, unobtrusive piped classical music, and plenty of nubile young ladies keeping their figures trim on raw cabbage and peanuts

FELD'S, 47 Wells Street, W1 (MUS 3772). In the heart of London's rag-trade, behind Oxford Street. Open Monday to Thursday 11.30-9 pm; Friday 11.30-3.30; Sunday 12-9. No licence, but you can bring your own beer. They will accept bookings if you feel nervous about, say, Sunday lunchtime. I took an American taster with me recently. His report: "Very *heimeshe* cooking indeed. The kind of cooking you'd expect to find in a good Jewish home." Much quieter and smaller than the Whitechapel Bloom's, though the dishes vary little in name. It's also slightly cheaper – chopped liver 1s 6d; *borsht* 2s; pickled cucumber 1s; lemon tea 1s. My taster was most enthusiastic about the *viennas* – small and tasty (4s 6d for two pairs). I found the *tzimmes* slightly too salty, but the *farfel* is first-rate. My taster also considered that the mayonnaise on his potato salad and coleslaw (all vegetables and salads are 1s 6d) was so mild as to be home-made. Bill for two about 30s

HOSTARIA ROMANA, 70 Dean Street, W1 (REG 2869). Open every day from 12-3.0 and 6.0-11.30 (last orders). Frankly, the décor has to be experienced to be believed, from the mermaid as naked as a mermaid can be outside, and busts of Roman emperors within. But the food is very good – indeed, often exceptional. Comfortable, if slightly cramped seating. Good, if a mite brusque waiting. The menu changes every day. I select these personal favourites: *tagliatelle alla crema* (4s 6d); *crespoline gratinate alla romana* (4s 6d); fresh mixed seafood cocktail (6s 6d); *abbachio* – roast baby lamb (9s 6d); *trotelle alla livornese* – trout in white wine, with tomatoes, garlic, mushrooms (9s 6d); *nodino di vitello* – veal chop in butter and sage (11s 6d). All these main dishes include vegetables. The usual Italian sweets, with nothing out of the ordinary that I can remember. Carafe wine, Italian of course, is jolly good and plentiful and 14s. Angelo Mansi and Mario Carboni, who run the Hostaria, do a good cheerful business, among which I once overheard this gem: "Who on earth did this translation – because the Finnish Navy said it's all wrong." Bill for two will be about £3 10s. CREDIT CARDS: *Diners, American Express, First City National Travellers Cheque, Eurocard*

THE IVY, 1-5 West Street, WC2 (TEM 4751-2). Open Monday to Saturday from 12.30 to 2.15 pm and 6 to 11.15 pm (last order times, and, say The Ivy, "We close when the last customer goes"). The trolleyman here, Mr Giolatto, could, I dare say, sell refrigerators to Eskimos. His line is usually to reveal a delicious-smelling item with the following rhetorical request: "Allow me to introduce you to a most distinguished fish." It was a rather interesting halibut last time I was there; delicious, too. Special daily dishes include things like boiled gammon and pease pudding. Other specialities: *mousseline de sole nantua,* with shrimps and cream sauce; *escalope de veau Irma,* in this very theatrical restaurant. I spotted one of the richest men in England at lunch last week with a lovely leggy piece. The girl he was with wasn't bad, either. As for Ivy's sweets: *crepes Verlaine* are *flambé,* with brandy and, of course, absinth – guaranteed to make the heart grow fonder? Specially enjoyable were the *mille feuilles.* There's a three-course lunch or dinner which, with a carafe of wine, can give you a perfectly good evening at around 40s to 45s a head. Otherwise, don't be surprised at a bill in the £6 range. CREDIT CARDS: *Diners, American Express* – but their "at the moment" note to me suggests more may be taken on any time

PRUNIER'S, 72 St James's Street, SW1 (HYD 1373). Open Monday to Saturday from 12 to 3 pm and 6 to 11.30 pm, which is when last orders are taken. A queen among restaurants. Lots of Americans go there in the summer, but always with a sprinkling of those English roses whose voices may not be fetching, but – by jove! – they carry. They are proudest of their fish dishes, but for some reason a friend (turned taster for the occasion) and I groused together the other evening. We talked little, except to congratulate each other on our choice of restaurant and of dish. Serving of coffee here is absolutely marvellous. A meal for two will normally run you into the £7 range. However, there is a "theatre dinner" at 35s a head, served between 6 and 7 pm, and a 40s supper menu after 10 pm, at which hour precisely they dim the lights. CREDIT CARDS: *Diners, American Express, Eurocard*

LONDON CHOICE

AU JARDIN DES GOURMETS, French, 5 Greek Street, W1 (GER 1816). Mon to Sat 12.30-2.30 and 7.0-11.15. One of London's more comfortable, and more reliable French restaurants. The menu changes, sometimes a little and other times a lot, from day to day. Expensive, but on the whole worth it, at £4 10s to £5 for two. CREDIT CARDS: *American Express, Diners*

BLOOMS, Kosher, 90 Whitechapel High Street, E1 (BIS 6001) and Golders Green Road, NW11 (SPE 1338). Mon-Thurs 11 am-10 pm, Fri 11 am-3 pm. Sun 11 am-11.30 pm. Only the Whitechapel place accepts reservations, which are advisable on Sundays. It's as well to take a really late lunch here to avoid queueing. Average bill for two 35s. No credit cards

CAPRICE, French, Arlington Street, W1 (HYD 3183/5154). Mon-Sat 12.30-3 and 6.30 onwards (last orders 11.45). Three-course *table d'hôte* lunch is 29s 6d and dinner 39s 6d. All the food is delicious – principle is, everything a speciality. Average bill for two £5 10s upwards. CREDIT CARDS: *Eurocard*

LA COLOMBINA D'ORO, Italian, 61 Dean Street, W1 (REG 4150, 6875). Open every day from 12-3 and 6 (Sundays 6.30) to 11.30. A simple, wonderful place, presided over with idiosyncratic benevolence by Signora Ideale Price. Expect to pay about £4 for two. No credit cards

GEORGE & VULTURE, English, George Yard, Lombard Street, EC3 (MAN 9710). Mon to Fri, lunch only from 12 noon to 3 pm, and no reservations are accepted for after 12.30 pm. Ask taxi drivers to drop you off by St Michael's Alley in Cornhill. Bill for two: around £2 10s. CREDIT CARDS: *Diners, American Express*

TERRASSE TIO PEPE, French, 13 Shepherd's Place, Upper Brook Street, W1 (MAY 7892). Mon-Sat 12-3 and 7-12. First-rate French cuisine, whose specialities change from week to week. Expect to pay around £4 for two. CREDIT CARDS: *American Express, Diners*

PARKES, International, 4 Beauchamp Place, SW3 (KEN 1390). Dinner only 7.30-11.30. Many people think this is the finest restaurant in London. It certainly takes a lot of beating and I wouldn't like to be asked to name its nearest rival. £3 for a four-course *table d'hôte* meal. You must book well in advance

TOP OF THE TOWER, English, Post Office Tower, Maple Street, W1 (MUS 3000). Open every day 12.15-2.30 (last orders), and 6-11.15 (last orders). The food is first-class. About £4 a head. CREDIT CARDS: *Diners, American Express, Eurocard*

WHEELERS, French, 19 Old Compton Street, W1 (GER 7611). Fish only. Mon-Sat 12.30-2.30, 6-10.45. Oyster bar 11.30-3, 5.30-11. You can eat here jolly well for £1 a head, including as much bread and butter and coffee as you want, but average bill for two should be rated from £3-£5. CREDIT CARDS: *Diners;* also their own accounts

WHITE TOWER, Greek, 1 Percy Street, W1 (MUS 8141). Mon-Sat 12.45-3, 6.45-10.30. Diplomats, writers, film people love it. I've enjoyed everything one time or another from the warm and efficient service to the superb wine. Average bill for two £5-£6. CREDIT CARDS: *Diners, American Express*

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GOOD DRINKING

The season is upon us. Not the "May I introduce my daughter" round of debbery, but the rousing, rip-roaring invasion of certain favoured pubs by beer-swilling Rugby players. They have discarded the flannels and stumps, and have returned, fit from the sun, to commit all manner of mayhem in the name of sport.

Landlords and their staffs will endure with fortitude the six-month ritual of drinking, singing, cursing and practical jokes. And, inevitably, there will be the saloon-bar games, the drinking contests, the duffle-coated, mini-skirted dolly girls, and even, I am assured by two aficionados, the odd case of a second-row forward swinging from the chandelier.

Pints of beer will be balanced, or poured on heads, as the lads and lasses sing in happy chorus an inexhaustible collection of songs ranging from the neat parody to the downright bawdy.

Female newcomers to the rugger scene will learn more four-letter words than they ever imagined existed in any language. They will, willingly

Los Trio Escudero group plays from Tuesday to Friday at the Chandos Spanish Bar off Trafalgar Square.

or not, be given beer shampoos as the assembled company howls. And their dry-cleaning bills should increase substantially. But, like the landlords, they will endure. For there is a certain odd-ball young-at-heart appeal about the close-knit camaraderie of these rugger lions and their women.

In pursuit of the grape, the hop and the barley, the humble drinker can find himself confronted with what appears to be calculated discomfort. The other day, we were discussing pet hates, and problems surrounding the partaking of a convivial glass. Everyone in the company was loquacious on the subject. One cursed the claustrophobic crush of theatre bars. His solution, he said, was to see the bar staff before curtain-up, have his drinks prepared and set aside, ready for consumption during the interval.

The bump, rattle and sway of railway buffet cars, with the inevitable slop of drink over lapels and ties, produced some venom. So did this lunch-time business in London, where every pub is packed with people eating hash, mash and pies, and the path to the bar is blocked by protruding elbows and dangerously balanced plates.

This is probably one of my major grouses. I'd like to know what yours is.

john mcleod

The Crown and Anchor in Islington, a popular rendezvous for local residents, both young and not so young.

PUBS

THE COCKNEY PRIDE TAVERN, Jermyn Street, behind Piccadilly Circus. A vastly overdressed reproduction of a Victorian Cockney pub, employing every conceivable gimmick to enhance the image. Waitresses in ankle-length black skirts and white blouses serving boiled beef and carrots – among other things – at 5s 6d a time. Barmen in red-striped waistcoats pulling pints of black and tan. Old prints, photographs and posters ("Nutcracker cigarettes five a penny") on the walls and mirrors. The final straw is a constant drone of taped barrel-organ music. No doubt it's quite a tourist attraction

THE BLUE POSTS, 6 Bennet Street, SW1. HYD 3350. Has a sedan chair in the doorway and tries to associate itself with the history of St James's Palace. But it has been renovated in a style totally out of context with this aim, with rather modern panelling and heavy green curtains. The new Australian landlord, John Farleigh, intends to make it more "Olde Worlde." Despite these pretentions, however, it is a refreshingly quiet pub only 10 minutes' walk from Piccadilly, with two sedate bars and appetising snacks

BUFFET BAR, Charing Cross Station, Strand, WC2. Possibly because of the frenetic passing trade, staff tend to be disinterested and slow to the point of anguish, should your train time be creeping near. But for commuters, an invaluable last call before home and meal

DUKE OF YORK, Roger Street, WC1. A splendid place, in a rather barren area, for good drinking and dining. Since Mr and Mrs Smart took it over, their restaurant service has become noted, and all summer they have been heavily booked for lunches and dinners by touring foreign visitors. They have an excellent range of meals available twice daily, at reasonable prices

WORLD'S END, 494 King's Road, SW10. FLA 3876. Lies at the extreme end of the Chelsea Parade, and it is traditionally the scene of the last stand on a Saturday night. It is, however, due for demolition under a new redevelopment scheme, and compulsory purchase orders have already been issued. It will be replaced eventually by a brand new pub, serving the housing estate which will rise from the ruins of the present World' End area. The fact that it is doomed makes it all the more attractive

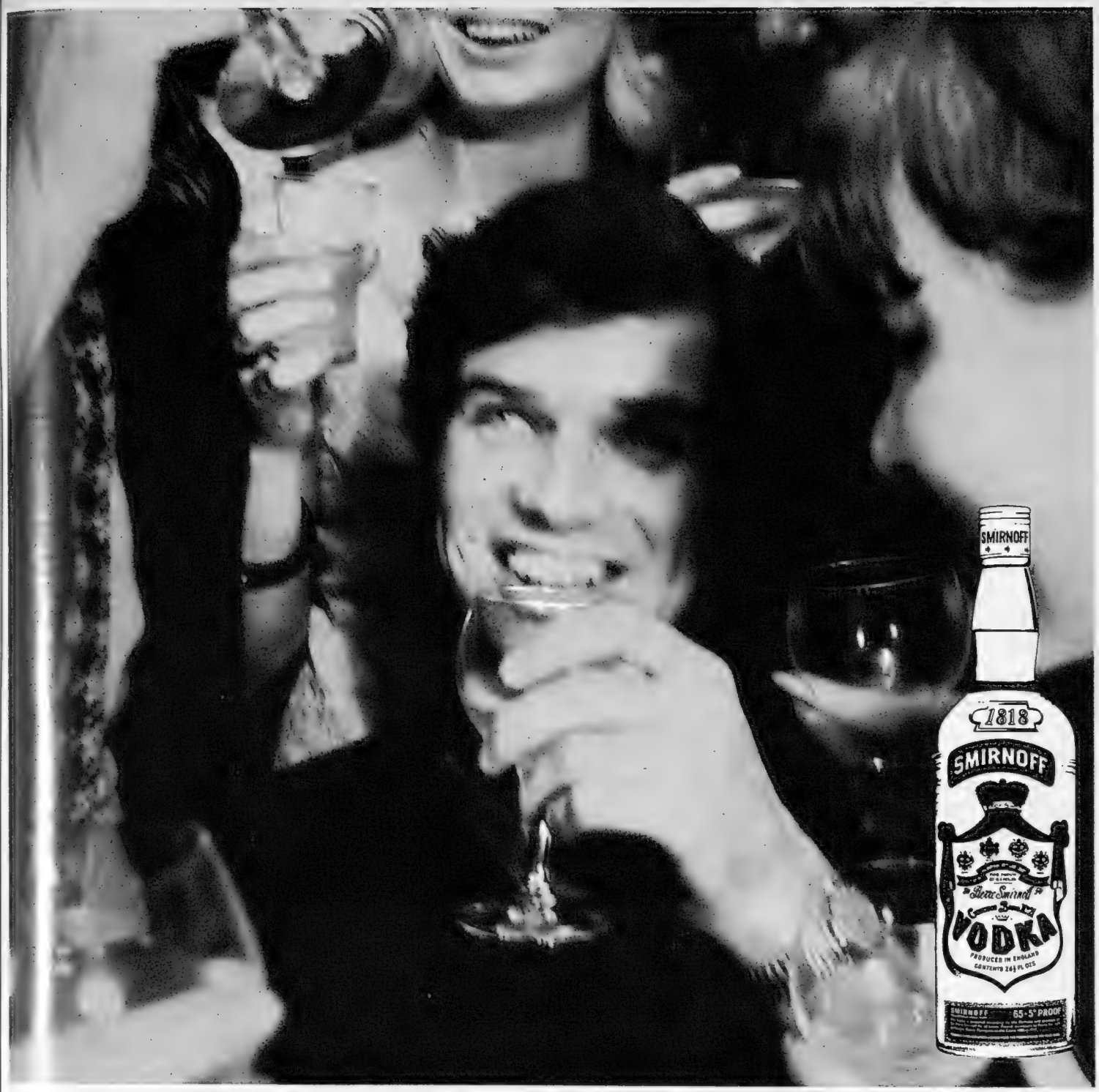
THE NEW RED LION, Brentford High Street, ISL 6181. A very exciting and original new pub which opened only last November. It is a centre for live C & W music and has a different band for every night of the week, at no extra charge on drinks. Lorn Gibson and the Virginians have featured, and the star of the moment is a raw cowboy from Stepney TV Tex, who sings a throaty version of Hank Williams to the accompaniment of Hawaian-type sound effects. Sam Field, the landlord, has tried very successfully to reproduce the old war atmosphere. "I want the intensive happiness of those who may not live to see another day," he says, "where tension is forgotten and people live for the moment." For those who find the floor show too crowded, there is closed-circuit television in the upstairs lounge bar. Continental lunches are served daily, and there are tables outside, overlooking the High Street. The pub attracts all age groups, and provides an ideal décor for an enchanting evening

COCKTAIL TIME

ST GEORGE'S TAVERN, Hilton Hotel, Park Lane, W1. Delightfully cool rendezvous spot, with a fascinating cross-section of drinkers, and impeccable service. Elegant men and lovely ladies meet before dinner, but a pity about the eternal piped music

SHIRREFFS, 15 Great Castle Street, W1. LAN 2125. Sherry from the wood, and fine food at reasonable prices. Invaluable place to use if wearied from trekking round West End stores. But go early and beat the rush

THE TEMPLARS BAR, Waldorf Hotel, Aldwych, WC2. Popular, though tending to be big in size. But it has "cocktail hour" atmosphere, and you never have to wait. Moderate prices, and extensive range of drinks



Devil-may-care Peter Gill makes the scene with a Smirnoff and lime

Be a devil! Have a Smirnoff. No other vodka tastes so devilishly clean.

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NIGHT OUT

SPECTACULARS & CABARETS

BLUE ANGEL, 14 Berkeley Street, W1 (MAY 1443). Bar opens 6.30 pm. Restaurant-cabaret room opens 10.30 pm, cabaret at 1 am. Annual membership 3 guineas. Short grills menu about 25s a head, with slight increase after 11 pm. *Entertainment:* Cabaret at 1 am. Currently: Hutch

CELEBRITY, 17 New Bond Street, W1 (HYD 7636). Dancing 10 pm-4 am. In Show Room, 30s a head plus 12½ per cent. service charge (the 30s to be spent on food and/or drink). *Entertainment:* Racing on films, Vive les Girls revue and cabaret 11.15 pm and 1.15 am

PIGALLE, 190 Piccadilly, W1 (REG 6423). 7.30 pm-3.30 am. Dinner from 7.30. No membership or entrance fee. Mon to Sat. Dinner, dance and show 57s 6d inclusive, plus drinks. Mon to Fri, supper, dance and show 30s. *Entertainment:* Cabaret

PLAYBOY CLUB, 45 Park Lane, W1 (MAY 6001). Open Sundays. Cabaret 9 pm, 11 pm and 1 am, in the Playroom. Playroom shows on Saturdays at 8, 10, 12 and 1.30 am. Cabaret 9.15 pm, 11.15 pm, 1.15 am in the VIP Room. Extra late show Sat at 2.40 am. Current cabaret: Until 18 Sept: Teddy King, Paul Gray. From 19 Sept: Danny Meehan, Irwin Cory. Gaming and discothèque

SHOW BOAT, Lyons Corner House, Trafalgar Square, WC2 (WHI 2781). 8.30 pm to 1 am. Closed Sun. Lavish stage show at 10.30 to 11.40 pm. No membership, cover or admission charge. Three-course dinner 39s 6d per head plus wines. Dancing from 8.30 pm to 10.30 pm and 11.40 pm to 1 am. Currently: Exotica (company of 26)

THE STORK ROOM, 99 Regent Street, W1 (REG 3686). 8 pm-4 am including Sundays. Dinner, dance and show with wine about £7 for two. *Entertainment:* Dancing to two bands and lavish floor show, currently called "Night Life," at 11.30 pm and 1.45 am

TALK OF THE TOWN, Theatre Restaurant, Hippodrome Corner, Leicester Square, WC2 (REG 5051). Cocktail Lounge open 7.30 pm. Theatre Restaurant 8.15 pm-1.15 am. Inclusive charge for three-course dinner, dancing and show 59s 6d (Mon-Fri); 65s (Sat). *Entertainment:* Revue 9.30 pm. International cabaret star 11 pm. Currently: The Seekers

DINNER & DANCE

CANDLELIGHT CLUB, 3 Green Street, Grosvenor Square, W1 (GRO 5753). Mon-Fri 8.30 pm-4 am. Sun: 8.30 pm till 3.30 am. Closed Sat. Dinner, *à la carte* only, as many courses as you wish, 79s 6d plus wine. Drinks: Wines from 30s. Whisky 12s double. Cover charge one guinea. Service charge 15 per cent. Superb *flambes* prepared at the table by Eugene of the Ritz, Paris and Savoy, London. Bi-lingual hostess service. Dancing to Allan Comyns at the piano. Discothèque. Licensed to 3.30 am

CASANOVA, 52 Grosvenor Street, W1 (MAY 1197). Midday-3 pm, 7.30 pm-midnight. *A la carte* menu approximately 25s a head, plus wine. Music: discothèque

CHINA GARDEN, 66 Brewer Street, W1 (GER 6500 & 8189). Midday-3 pm; 6 pm-1 am. Closed Sundays. *A la carte* dinner approximately 30s per head plus wine. Dancing from 7.30 pm-1 am

LA DOLCE VITA, 10 Frith Street, W1 (GER 2774). Midday-3 pm; 6 pm-1.30 am. Sunday till 12.30 am. *A la carte* dinner in the restaurant 15s 6d minimum. Dinner dancing in La Taverna (not Monday) 32s 6d

DORCHESTER, Park Lane, W1 (MAY 8888). The Terrace Room 12.30 pm-3 pm; 8.30 pm-1.30 am. Closed Sundays. *A la carte* only, £4-£5 including wine. *Entertainment:* The New Dorchester Music

FIFTY-FIVE BAR & RESTAURANT, 55 Jermyn Street, SW1 (GRO 1168 & HYD 2011). 11.30 am-3 pm lunch; 5.30 pm-3.30 am dinner. 055 Room 9.30 pm-3.30 am. Closed Sundays. Full dinner about 30s

GROSVENOR HOUSE RESTAURANT, Park Lane, W1 (GRO 6363). 12.30 pm-3 pm; 7.30 pm-1 am. Open every day. Lunch: *table d'hôte* 30s. Dinner: *table d'hôte* 35s

ROYAL GARDEN HOTEL, Kensington High Street, W8 (WES 8000). Royal Roof Restaurant: 12.30-3 pm. Cocktails 6.30 pm. Dinner 7.30 pm-1 am. Closed Sundays. Dinner approximately £4 a head, plus wine. Dancing to three-piece band. Violinists serenade you as you eat. Superb view

RIVER CLUB, 129 Grosvenor Road, SW1 (VIC 1621). 5.3 pm-2 am approximately. 8 guineas. London member, 5 guineas provincial member. 10s 6d cover charge. 42s 6d set dinner. Resident Calypso band. Roof garden with bar. Casino on ground floor

DISCOTHEQUES

BLAISE'S, 121 Queen's Gate, SW7 (KEN 6228). 9 pm-2.30 am. Membership 2 guineas. Mon-Thurs entrance free to members until 11 pm. Fri 10s. Sat 10s 6d girls, 12s 6d men. All alcoholic drinks 3s. *A la carte* menu about £1 per head

CROMWELLIAN, 3 Cromwell Road, SW7 (KNI 7258). 8 pm-2.30 am. Annual membership 3 guineas. Entrance 7s 6d members, 12s 6d guests. Small grills menu about £1 a head plus wine. Casino

DOLLY'S, 57 Jermyn Street, SW1 (GRO 5927). 10.30 pm-4 am. Closed Sundays. Annual membership 5 guineas. No entrance fee. Cover charge 25s which includes first drink. Steaks and spare ribs

EMMA'S (at the Yard Arm), River Thames, WC2 (TRA 3011). 10 pm-3 am. Annual membership 5 guineas. Cover charge 21s per head, which includes first drink. Meals approximately 30s per head. Restaurant open till midnight

FLAMINGO CLUB, 33-37 Wardour Street, W1 (GER 1549). Open every night except Monday, 8-11 pm. Annual membership 10s. Dancing to discothèque and live groups. Guests welcomed

THE IN-PLACE, 2 Allsop Place, NW1 (HUN 1873). 9 pm-4 am. Licensed till 2.30 am. Annual membership 3 guineas, 1 guinea for three months. Entrance varies from 5s-£1

LE KILT, 60 Greek Street, W1 (GER 5576). 8 pm-3 am. Membership: boys £1, girls 10s for three months. Entrance varies. Light meals approximately 10s a head. Drinks at pub prices. Some live groups. Boule 2s 6d

THE 'PHONE BOOTH, 2 Allsop Place, NW1 (HUN 2989). Licensed bar 6 pm-2.30 am. Restaurant 8.30 pm-3 am. Membership 21s for three months. *Entertainment:* Gaming, stakes vary

SIBYLLA'S, 9 Swallow Street, W1 (REG 7447). 10.30 pm-4 am. Annual membership 7 guineas. Meals approximately 30s per head plus wine. Drinks (miniatures) 12s 6d. Live group every night

SCOTCH OF ST JAMES'S, 13 Mason's Yard, Duke Street, SW1 (TRA 6109). 10 pm-4 am. Annual membership 5 guineas. Entrance free except gala nights; all guests £1. Grills menu about £1 a head. Bar closes 3 am. Resident groups

GAMING

BLENHEIM, 4 Blenheim Street, W1 (HYD 2071). Midday-3 pm, 5.30 pm onwards. Bar closes at 11 pm. Membership compulsory one guinea. Mainly poker and a little blackjack. Minimum limit 2s 6d till midnight and 5s afterwards. Sandwich machine but food can be brought in

COLONY SPORTING CLUB, Berkeley Square, W1 (MAY 1657). Open for medium-priced lunch 12.30-3 pm. Gaming 1.30 pm until end of play. Annual membership 2 guineas. American roulette, blackjack, craps, punto-banco. Stakes vary, 2s-£100. Licensed restaurant. Licensed till 3 am

CROCKFORD'S, 16 Carlton House Terrace, SW1 (920 2721). Bridge starts at 2.30 pm, 2s-£1 per 100. Other limits vary. Membership 8 guineas. Out of town 4 guineas, overseas 3 guineas. Restaurant and bar

CURZON HOUSE, 20-23 Curzon Street, W1 (HYD 3581). All round the clock. Membership compulsory. 10 guineas a year; joint husband and wife membership 15 guineas. Stakes 5s upwards. Excellent restaurant

GOLDEN NUGGET, 32 Shaftesbury Avenue, W1 (GEG 6211). Midday till the last member leaves. Annual membership 21s. Limits vary, up to £50. Restaurant and licensed bar

NEW CASANOVA, 52 Grosvenor Street, W1 (MAY 1463). Opens 10 pm. Annual membership 2 guineas. Minimum stake about 5s.

THE ESTABLISHMENT, 18 Greek Street, W1 (GER 8111). Gambling starts 11 pm. Membership 2 guineas a year. Minimum and maximum limits 5s and £5. Food served 8 pm-3 am. Dancing. Licensed till 3 am

THE VICTORIA SPORTING CLUB, 150-162 Edgware Road, W2 (AMB 2467). 2 pm-5 am. Membership £3 a year. Minimum stakes from 2s 6d to £1, maximum from £50 to £600. Restaurant and bar

WINDMILL GAMBLING SALOON, Great Windmill Street, W1 (GER 8552). 4 pm until play ends. Founder membership 10s 6d. Stakes vary from 2s 6d to £50. Light refreshments

DAY OUT

LECTURES

BRITISH MUSEUM, Bloomsbury, WC1 (MUS 1555).
Sat 17 Sept: General tour – books ancient and modern. 3.0
M 19 Sept: The Background to the English Bible. 3.0
T 20 Sept: Chinese Pottery and Porcelain. 3.0

BUDDHIST SOCIETY, 58 Eccleston Square, SW1 (TAT 1313).
W 21 Sept: What is Buddhism? Christmas Humphreys. 6.30

NATURAL HISTORY MUSEUM, Cromwell Road, SW7 (KEN 6323).
Sat 17 Sept: The Flower King (with films). 3.0
M 19 Sept: Sea Monsters of the Past. 3.0
T 20 Sept: Animal Inventions. 3.0

SCIENCE MUSEUM, South Kensington, SW7 (KEN 6371)
Sat 17 Sept: Space Travel, Victor Wall. 3.0
T 20 Sept: Stationary Engines, Victor Wall. 3.0

THE TATE GALLERY, Millbank, SW1 (TAT 4444).
Sat 17 Sept: Expressionism, Paul Eagleton. 3.0
T 20 Sept: Cezanne – Gardener, Laurence Bradbury. 1.0. Studies in Expressionism (I), Laurence Bradbury. 3.0

VICTORIA & ALBERT MUSEUM, South Kensington, SW7 (KEN 6371)
Sat 17 Sept: Victorian Paintings, Suzanne Lodge. 3.0. Muslim Materials and Decoration, R A Jairazbhoy. 3.0
T 20 Sept: Gardens and Fountains, Madeleine Mainstone. 1.15

SPORT

ASSOCIATION FOOTBALL

First Division
Arsenal v Blackpool. Avenell Road. Sat, 3 pm. (Piccadilly Line to Arsenal; trains to Finsbury Park Station)

Second Division
Millwall v Hull. New Cross. Sat, 3.15 pm. (Underground from Whitechapel or trains from Charing Cross, to New Cross and New Cross Gate)
Millwall v Preston North End. Mon 7.30 pm

Third Division
Leyton Orient v Peterborough. Brisbane Road. Sat, 3.0 pm. (Central Line to Leyton)
Queen's Park v Doncaster. Rangers Stadium. Sat, 3.15 pm. (Metropolitan or Central Line to Shepherd's Bush, or Central Line to White City)

FLAT RACING
Kempton Park. Sat. (Trains from Waterloo to Kempton Park. Green Line coaches 718, 725)
Windsor. Mon, Wed. (Trains from Paddington or Waterloo. By car on M4)
Fontwell Park, Sussex. Tues. (Trains from Victoria or Waterloo to Barnham. By car via Horsham and Billingshurst)
Ascot Heath. Thurs, Fri, Sat. (Trains from Waterloo. By car on M4)

SAILING
Little America Cup Sailing. "C" Class. International Catamaran Challenge. Thorpe Bay, Essex. (14-28 September)

EXHIBITIONS

TATE GALLERY, Millbank, SW1. David Smith. Retrospective Exhibition of American sculptor who works in metal, often incorporating his pieces into the landscape around his home. Objects on show consist of 45 pieces, dating from 1930 to 1965, including several from the Cubi and Zig series. Until 25 Sept: M-Sat 10-6, T & Th 10-8, Sun 2-6

JAPAN INFORMATION CENTRE, 9 Grosvenor Square, W1. Castles of Japan. Photographs of fortresses from early 17th century, by Munekazu Inoue. Until 30 Sept: M-F 10-5.30

OLYMPIA. World's Food and Wine Festival. Displays of food and wine, cookery demonstrations, traditional dancing and song from over 1,000 British and overseas firms. They include "instant chips," Canadian wine, Crowdie cheese and the space-age food that fed the first American astronaut. Admission 3s 6d, children 2s. Until 17 Sept: M-Sat 10-9

BRITISH MUSEUM, Bloomsbury, WC1. The Dunstable Swan Jewel. This Medieval brooch was found last year during excavations on the site of the Dominican Friary, Dunstable. It may have been worn by one of the nobles of the 15th century, who traced their descent through the House of Boulogne, from the Knight of the Swan of medieval romance. These nobles included Henry VI, who visited Dunstable Abbey in 1459

EMPIRE HALL, Olympia. International Handicrafts and Do-It-Yourself. The trend this year is towards making fuller use of living space, with the emphasis on built-in furniture. Exhibits include tools, wallpaper, gadgets, furniture, etc, and do-it-yourself central heating. Until 24 Sept: M-Sat 10-9.30

LONDON AT LUNCH

THURSDAY 15 SEPTEMBER
Play: *Invert* by Larry Johnson. Quipu Theatre Club, Arts Theatre, Great Newport Street, WC2. 5s. Snacks available. 12.15 & 1.15 (also F)
Band of the Scots Guards. St Paul's Cathedral Steps. 12.0
Recital: R J Cruden, organ. St Andrew Undershaft, St Mary Axe. 12.30

FRIDAY 16 SEPTEMBER
Lecture: The Rosetta Stone. British Museum, WC1. 1.0
Band of the Metropolitan Police Force. Paternoster Square, St Paul's Cathedral. 12.0
Prose and Poetry Reading by Dame Ngaio Marsh. St Katherine Cree, Leadenhall Street. 1.10

MONDAY 19 SEPTEMBER
Play: *The Celebrity* by Wedekind. Theatrescope, Little Theatre, Garrick Yard, St Martin's Lane. 12.15 & 1.15 (also T & W)
Play: *Keep Out – Love in Progress* by Walter Hall. Quipu Theatre Club, Arts Theatre, Great Newport Street, WC2. 12.15 & 1.15 (also T & W)

TUESDAY 20 SEPTEMBER
Modern Jazz by the Graham Collier Septet. Jeanetta Cochrane Theatre, Holborn. 12.45
Band of the London Fire Brigade. Paternoster Square, St Paul's Cathedral. 12.0
Lecture: Cezanne – the Gardener, Lawrence Bradbury. Tate Gallery, SW1. 1.0

WEDNESDAY 21 SEPTEMBER
Lecture: A Roman Waterwheel from Spain. British Museum. 1.0
Recital: Michael Dudman, organ. St Lawrence Jewry-next-Guildhall. 1.0
Band of the London Fire Brigade. Finsbury Circus Gardens. 12.0

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London Letters

Rude awakening

After returning to London by BEA, I left Customs full of the joys of "whatever's happened to BEA?" . . . until I came to a very rude awakening at the Terminal coach. Several women loaded with luggage were pushed and shoved by the porters and told to load their luggage themselves. When they had done so, they were then told that there were no more seats available. One woman's complaint merely resulted in a "Tough luck" reply. It's about time such rudeness was investigated. **George Parkinson, Wimbledon Road, SW17.**

Minus four

I attempted your quiz, "How to be the Complete London Lifer." Ending up with a score of minus four, I feel I should quit the "scene."

Perhaps, Mr Editor, you would fix a twice-nightly tour of the Outer Hebrides for me? **Anthony Booth, Hanson Street, W1.**

Difficult discs

I read with interest your excellent feature: "Tracking Down Hard-to-Find Discs" (20 August). I would like to point out to your readers that we are open on Saturday from 10 am to 7 pm and on Thursday from 10 am to 1 pm. **Douglas Dobell, Dobells Jazz Record Shop, WC2.**

Filmic massacre?

There appears to be an increased prevalence towards the deplorable practice of cutting films on release. Twice this week I have witnessed films thus butchered. Both Rank and ABC categorically deny that they *ever* cut films. So who does? And is the director aware of the massacre of his work? And is the actor, whose future reputation with the public depends upon his showing? **Donovan Winter, Kensington Square, W8.**

Nice gal, Shrimp

After reading your feature on Jean Shrimpton, I was left with nothing but admiration for the Shrimp, who appears to be just a very nice, hard-working gal. As she says, she didn't ask for all the publicity that gave her an "image" . . . it just came. **Ingrid Borrows, Woodstone Road, NW5.**

Untidy streets

As this is my first visit to London, I look with new and naïve eyes. But when I walk down Piccadilly or the Mall I notice with more realistic eyes the appalling untidiness of the streets and the amount of debris that seems to pile itself up by the end of the day. Does the threat of a penalty of £5 have no effect on the London public? **Jenifer Perace, Melbourne, Australia.**

Radio pirates

Following the article, "Geoffrey Everitt on Commercial Radio," I should like to suggest he spends less time on ways to improve the pirates and more time on improving the reception of Radio Luxembourg, for at the moment listening is almost impossible, with its continual fading. **Norman J Warren, Clarges Street, W1.**

Balloon Contest Winners

27 August: Mr D Dearle, 47 Gladesmore Road, Tottenham, N15. Winning line: "Sapristi! How did that buttered kipper fillet get in there?"

3 September: Ann Cossart, 30 Avalone Road, SW6. Winning line: "If I'd known this was going to happen, I'd have gone to Vidal Sassoon."

MISS BARRIE BRYAN

In our issue of 13 August, we described Miss Barrie Bryan as a Londoner. Miss Bryan has asked us to point out that she is, in fact, Australian. She is a well-known actress and model in Australia; and while she does make many visits to this country, she is not a resident of London.

Fur has been captured this season.
Never before has it been so available. How available?
Find out in
NEXT WEEK'S
london life

Bunny is the most popular.
Dyed all colours – from simpering pinks and blues to raging reds and purples, stark black and white stripes and military blues and greens.
What about styling?
Find out in
NEXT WEEK'S
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And not forgetting that natural pelts are best for the super-luxury look.
Like long-hair natural opossum, leopard cat and black dyed musquash that looks like mink, but couldn't possibly be when you see the price. What price?
Find out in
NEXT WEEK'S
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NEXT WEEK'S
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All this, and much much more
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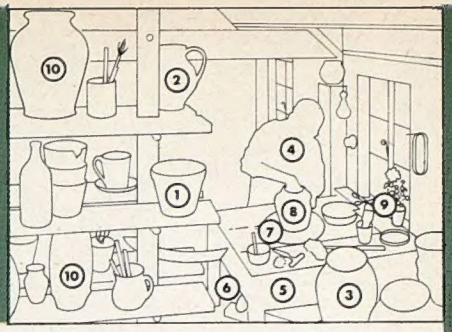
THE COUNTRY POTTER



AT POTTERY HILL, Wrecclesham, near Farnham in Surrey, where the Romans fired their primitive kilns, Richard and Arthur Harris dig clay and bake pots in a pottery which sprawls on the crest of the hill. Address: Farnham Pottery, Wrecclesham, nr. Farnham, Surrey. (Shell Touring Map No. 2 from your Shell Dealer.)

The ancient craft of pottery is still practised in almost every county. The location of potteries was originally influenced by the presence of seams of clay. Wood for firing the kilns was essential.

Grandfather Absolom Harris established this pottery in 1872 to re-introduce the famous Farnham "Greenware" which was used in the sixteenth century. Today the local blue galt clay is ideally suited to the making of robust horticultural and domestic ware such as bread crocks, terrace and flower pots **1**, pitchers **2** and huge Ali Baba jars **3**. Here one can watch the skill of the thrower **4** as he 'plonks' huge lumps of clay on to an old kick wheel shown in **5**. With effortless and rhythmic kicks on the foot treadle **6**, the wheel **7** revolves and with strong hands the crude wet mass of clay is drawn up and transformed into elegant shapes **8**. When the pot is thrown it is removed from the wheel by pulling a length of wire **9** across the wheel, while still in motion. Finished pots **10** are then stacked for initial drying and hardening.

Farnham Pottery has altered little through the ages. The vast cavern-like bottle kilns, each capable of holding thousands of pots at one firing, burn continuously for three days. Wood faggots and coal are fed into the kiln furnaces to send the temperature soaring to a thousand degrees Centigrade and the flames shooting high above the snub snout of the kiln, lighting the sky at night. The glowing red-hot pots must then be left a further four days to cool before they can be drawn from the kilns and handled. In contrast, and under almost clinical conditions, visitors can see at Kingswood Pottery, Whitley, near Godalming (Shell Touring Map No. 2) (but not at weekends) a more sophisticated pottery where glazed and gaily decorated ware is thrown on an electric wheel and baked in electrically fired kilns.

England and Wales have many such skilled craftsmen bringing centuries-old traditional techniques to bear on modern production problems. You can write for a list to the Rural Industries Bureau, 35 Camp Road, Wimbledon Common, London, S.W.19.

New—*The Shell Country Alphabet* by Geoffrey Grigson; an encyclopaedia of countryside knowledge. Michael Joseph.

Illustration : Jean-Leon Huens

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